

# Billboard

The International Music-Record-Tape Newsweekly

COUNTRIES 43-48  
HOT 100 PAGE 72  
TOP LPs PAGES 74, 76

## Rio Fest to Roll as Snafus Are Beaten

By HENRY JOHNSTON

RIO DE JANEIRO—Rio is holding its Fifth International Popular Song Festival this year, triumphant over big troubles—fire, delayed repairs to the stadium and a last-minute postponement that obliged a reshuffling and rescheduling of artists and programs.

Despite the obstacles, 34 nations are represented. Only a half-dozen were forced to drop out because they could not arrange artists to interpret the competing song entries.

Success in making the changes attested not only to Director Augusto Marzagao's drive and quick-wittedness, but to the importance that Rio's five-year-old festival has won. Rio's festival is an international composers' competition with all of the tension and excitement that goes with a race for prizes and acclaim. The 30,000 cheering, jeering popular song fans make Rio's festival to popular music what La Scala is to opera.

The international festival is being held Oct. 22-25—three weeks after originally planned. The preceding Brazilian competition to select the Brazilian entry started Oct. 15. Delays in repairing the fire damage forced director Marzagao to decide to make the postponement late in August.

The participating artists include Richie Havens of the U.S., Nicole Croisille of France, Vince Hill of the U.K., Joe Dolan of Ireland, Katsuko Kanai of Japan, Marianne Rosenberg of Germany. The judges include Ray Conniff, U. S.; Françoise Hardy, France; Astrud Gilberto, Brazil; George Martin, England; Lalo Schiffrin, Argentina; and Ed Evenko, Canada. Pete, Edson Azeiteiro de Nascimento, Brazil's world-famous football "king," will preside over the judges, perhaps in the hope that his great

(Continued on page 56)

## Nixon Requests Broadcasters to Screen Lyrics

WASHINGTON — President Nixon appealed to 70 radio broadcasters attending a day-long White House conference on drug abuse to cooperate with the government in its anti-drug fight by carefully screening the lyrics of rock records to avoid broadcasting favorable reference to drug use.

The President, addressing the assembled broadcasters in his office, stressed the fact that he

(Continued on page 78)

## Head Shops Gain As Album Sellers

By CLAUDE HALL

NASHVILLE — Head shops may replace the rackjobbers as mass users of albums. Not only are they stocking faster—from four-to-five days or sooner—but they are stocking product the rackjobber does not carry.

"The head shops are growing. I've visited big and small stores in more than 50 cities, small and big, in the past few weeks," said Shelby Singleton, president of the Shelby Singleton Corp. here. Singleton heads SSS Records and Plantation Records, and distributes several labels, including Sun International Records, the label originated by Sam Phillips.

Not only do head shops seek direct service from local distributors, but some are so interested in product that they'll telephone 500 miles for a record the distributor doesn't have.

"The mass users of product—the rackjobbers—are great. But the day may come when, if these head shops continue to grow, they may do a total business larger than the racks," Singleton said.

In the next year Singleton will release at least 60 albums in the progressive rock field—all keyed to the head shops. Singleton has set up the new Playground Recording Studio in Valparaiso, Fla., which contains 8-track equipment and may soon go to 16-track. His son, Steve, is using the Nashville studio.

"Today's music business is a different ball game," Singleton said. "You must use every promotional technique available. We are already testing radio

(Continued on page 8)

## 4-Track Unloading Lashes Coast

By BRUCE WEBER

LOS ANGELES — Record companies and duplicators/marketers here are dumping 4-track cartridges quietly and with increasing frequency.

"The dump is the configuration's last gasp," admitted an industry leader who specializes in acquiring "closout" merchandise.

"I'm buying 4-track in some cases for as low as 30 cents," he said. "Name artists from major labels are going for about 45 to 52 cents. They

realize that this may be their last opportunity to unload 4-track product." Merchandise is appearing at major retail stores for under \$1.

The final dumping ground for much of the 4-track product is taking place in Southern

California, once a haven for 4-track players and tapes.

Akron, a major discount department store in Southern California, purchased a 4-track closout at 32 cents and is peddling it for 89 cents. The

(Continued on page 6)

## Calls Discotheque Untapped Medium

By BILL WILLIAMS

JACKSONVILLE—The discotheque can develop into an important area for breaking new records, but its use has not been fully developed in the U.S. Rudy Neidhardt, young German entrepreneur, who has been in this country only about six months, said most Americans have not grasped the potential of the discotheques in many areas of music.

"The equipment is wrong, the size is wrong, and the emphasis is wrong," Neidhardt said.

He explained that discotheques are frequented primarily by young people, the record-buying group, and they get "turned on" with the music. Thus, he explained, a smart promotion man or an underground radio station should use the clubs to expose material not programmed on the formatted stations.

"A record can become a hit through the discotheques in Europe," he said. He also said a discotheque should be a reaction-testing area.

(Continued on page 10)

## Computer Speeds Shipping Data Overnight to Mercury

By EARL PAIGE

CHICAGO—A computer is speeding Mercury Records pressing plant - to - distributor shipping data to an overnight basis.

The computer allows Mercury to obtain time worth \$840 a day for only \$96 a day, and

points to a fast approaching technology that can guarantee hit product is always available, said Mercury treasurer - controller David E. O'Connell.

He said that any record-tape company could achieve Mercury's speed-up of data flow if it wanted to pay for the "on-line" computer time of \$65 per hour. But Mercury's "off-line" application only ties up the on-line computer for two hours, after which a low-cost Dial-O

(Continued on page 10)



Like the first album Bloodrock 2 is a reflection of the times. The music says the rest. The group has been receiving rave reviews playing together with Grand Funk Railroad. Also, they were the recent subjects of a featured article in Rolling Stone magazine. Produced by Terry Knight, Bloodrock 2 should prove to be a very successful album.

(Advertisement)

### CAPITOL PACT WITH OPRYLAND RECORDS

See Page 52

## Motown scores another six big points

The Supremes & Four Tops  
THE MAGNIFICENT 7 (MS171)

The Supremes  
NEW WAYS BUT LOVE STAYS (MS732)

David & Jimmy Buffin  
I AM MY BROTHER'S KEEPER (SS732)

Gladys Knight & The Pips  
ALL IN A KNIGHT'S WORK (SS730)

The Jazz Crusaders  
OLD SODAS, NEW SHOES (CS804)

TQL F47 (MS311)





**"Share The Land"**

A single from the new album of the same name, by  
**The Guess Who.**

Single #74-0388 Album LSP-4359/P8S-1590/PK-1590

**RCA** Records  
and Tapes

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## RCA's Munves Seeks to Get Dealer on Classical Ball

NEW YORK—A campaign to head off the "classical prejudice" against classical records will be initiated by Peter Munves when he takes over as director of classical music at RCA Records at the end of the month (see Executive Turntable).

"There has been an accretion of prejudice against classical music among the people in the record stores," Munves said, "and we're going to try to turn them around so that they will want to sell classical product." Munves plans to make his classical product easier to sell by presenting it in a light and entertaining way. He also plans to choose his repertoire and his artists with discretion so that he can get maximum mileage out of the records when they get into the clerk's hands.

Munves also plans to have his record stores regularly visit to retail shops to see what's selling and how it's being sold. He also would like to have members of RCA's art department make regular retail store visits to see what album covers are attracting buyers' interest.

The appointment of Munves

## Fidelity New Distrib Arms

SEATTLE—Fidelity Northwest and Fidelity Enterprises have formed several companies to distribute records in the West. The new firms are Fidelity Record & Tape Sales, Seattle; Record One-Stop and Sea-Port Records, One-Stop, Walla Walla is vice-president, general manager. Fidelity Northwest's record department has been the distributor for such labels as RCA, Motown and Philips in Oregon and Alaska. Fidelity Enterprises has run racks serving Oregon, Alaska, Washington, Idaho, Montana and Wyoming.

The new firms are Fidelity Record & Tape Sales, Seattle; Record One-Stop and Sea-Port Records, One-Stop, Walla Walla is vice-president, general manager. Fidelity Northwest's record department has been the distributor for such labels as RCA, Motown and Philips in Oregon and Alaska. Fidelity Enterprises has run racks serving Oregon, Alaska, Washington, Idaho, Montana and Wyoming.

## Bitter End Club to Open On Coast on Thanksgiving

NEW YORK—Paul Colby, manager of the Bitter End in Greenwich Village, will expand his regular activities in the West Coast with the opening of Bitter End West in Los Angeles. The club is scheduled to open

## GRAMMY ENTRY TIME UP OCT. 30

NEW YORK—Entry forms for this year's Grammy Awards from the National Association of Recording Arts and Sciences are due in the NARAS offices Friday (30). Companies failing to meet the deadline run the risk of having some of their recordings not being represented on the Grammy from awards eligibility list from which members nominate for the upcoming competition.

Members of the academy are required to submit the names of those who were sent to record companies. The members are being asked to recommend the recordings which appear on the eligibility list with those recommendations entered by the record companies.

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## KRLA Hops On Top 40 Show Bandwagon

LOS ANGELES—KRLA, this city's progressive rock AM outlet, will become the 31st station to program "American Top 40," the three-hour syndicated show based on Billboard's Hot 100 chart.

KRLA will air the show Sundays from 9 a.m. to noon. Johnny Darn, the program director, said that "in the past syndicated shows have not made it on major stations because of quality and packaging. We took the show because the talents involved are the best in the industry. A Casey Kasem (the show's narrator and former KRLA personality) is one of the best disk jockeys in the country. The show is a well done professional package, it's done the way a rock station has to do it for a major market."

With the addition of KRLA, "American Top 40" is now in seven of the top 12 markets. Among those cities airing the show are Detroit, Baltimore, Boston, St. Louis, Cleveland and Washington. Tom Rounds, of Watermark, the production company, noted that all 31 stations are in the top 100 markets and that Watermark expects to add another 10 markets within the next two weeks.

Charles Fach, Mercury vice president, explained Soundville is part of Duncan's \$2.5 million Houston production center, which includes large studios, four music publishing companies, a talent management agency, an FM radio station, projected TV facilities, plus producers, arrangers and lyricists.

Eddie Kilroy is general manager of recording facilities, while Marilyn Van Steiger heads the publishing end. Soundville has a staff of 15. Fach said the arrangements gave Mercury "access to material from the Texas-Gulf Coast area from the biggest studio in the Southwest."

The two recording studios utilize 16 and 24-track tape recorders. One of the rooms is 38 feet by 52 feet with a 22-foot ceiling. Fach called the rooms "the Astro-Tone recording studios. You can get 80 or 90 musicians in the room."

## ASCAP & Coast Meeting on Oct. 28

NEW YORK—The American Society of Composers, Authors and Publishers will hold its 16th and 24th annual membership meeting Wednesday (28) at 2:30 p.m. in the Empire Room of the Waldorf-Astoria. Reports will be given by Tom Adams, president of ASCAP, and other officials of the society.

See More Late News

See Page 78

## Monroe & Carter to Country Hall of Fame

NASHVILLE—The man who pioneered Bluesgrass Music and the first family of commercial country music were named to the Country Music Hall of Fame here last Wednesday.

Bill Monroe, the "father of Bluesgrass Music," and A. P. Carter and the original Carter family were named to the Hall of Fame.

## Audio Fidelity To Distribute Milestone Line

NEW YORK—Audio Fidelity will handle worldwide distribution of the Milestone Records jazz line—but Milestone will also be releasing its new sound through its present distribution network, adding AF wholesalers in some areas not covered by AF.

The new agreement announced by AF president, Herman D. Gimbel, and Milestone president, Dick Kark, will not affect Milestone's current overseas ties with CBS International and the VCR Company.

Orrin Keepnews continues as general manager and a&rk director of Milestone. "The new setup allows us to expand our activities and I can concentrate on a&rk work and talent acquisition with the company's administrative details being handled by Audio Fidelity's staff members," he said.

Keepnews returned from the West Coast where he was Porter Wagoner and L. P. Henderson's new quintet in a live session at the Lighthouse, Los Angeles.

## Haggard Runaway Winner of CMA

NASHVILLE—Merle Haggard, whose "Okie From Muskogee" was programmed both by country and bluegrass stations during the year, won four category prizes in the Country Music Association Awards Show on NBC, Oct. 15.

Haggard, who said he was honored "just to be nominated with people like Johnny Cash, Charley Pride, Conway Twitty, Glen Campbell and Marty Robbins," swept virtually everything in which he was nominated.

The vocal group of the year was the Glaser Brothers, MGM artists, and the vocal duo was Porter Wagoner and L. P. Henderson. For the second consecutive year Danny Davis and the Nashville Brass won the award for best instrumental group. Instrumentalist of the year was RCA's Jerry Reed, while "Sunday Morning Comin' Down" written by Kris Kristofferson, took the song of the year award. Again, for the second year running, Tammy Wynette was selected female vocalist, while Roy Clark was named comedian of the year. The "Okie From Muskogee"

of Fame at the climax of the Kraft Country Music Awards Show on NBC.

Monroe is credited with having done more to develop and present this musical form than anyone else. He teamed with his brother, Charlie, in the 1920's to make a name as the Monroe Brothers first on the stage and then in the movies.

Splitting after World War II, Bill Monroe continued as an entertainer, and has been a member of the "Grand Ole Opry" since that time. Noted as a songwriter as well as a performer, Monroe wrote such tunes as "Kentucky Waltz," "Blue Moon of Kentucky," and "Gotta Travel On," and "Uncle Pen."

Among the musicians trained by Monroe over the years in Bluesgrass music were such artists as Lester Flatt, Earl Scruggs, Clyde Moody, Don Reno, Red Smiley and Howdy Forster. Carter and his brother, A. P., sister, Sarah, and Carter's sister-in-law, Maybelle, constituted the original Carter family. In 1936, the three cut their first record session under the direction of Ralph Peer at Bristol, Tenn., at the same time Peer was recording the late Jimmy Rodgers.

Over the years this group became synonymous with the growth of country music, both through performing and writing. The family performed together until the early 1940's. Some of their great hit songs were "Keep on the Swingin' Train," "Foggy Mountain Top," and "I'm Thinkin' Tonight of My Blue Eyes."

A. P. Carter died in 1960, making his wife, Maybelle, the group's eligible for the Hall of Fame in the deceased category.

Just last week Monroe was given a special pioneer award by Billboard magazine.

song which won for Haggard was played straight by country stations, bluegrass stations played it tongue-in-cheek. No one was sure how Haggard intended it, but his producer, Ken Nelson has been quoted as saying it was straight.

## Additional Country Music Awards Coverage

See Pages 6 & 78

## NARAS in N.Y. Board Elections

NEW YORK—The Columbia Bob Altshuler-independent art director Bob Cato, and Joel Dorn, producer for Atlantic Records, have been elected to the board of governors of the New York chapter, National Association of Recording Arts and Sciences. John Berg and Edmond Edwards, who resigned because of other duties. Nasatir and Edwards will remain as national trustees of NARAS.

# RCA Area Meetings Bow Quad 8 System

NEW YORK—RCA Records introduced its new Quad 8 channel stereo cartridge tape system to distributors and dealers at a series of regional meetings, and announced that 70 titles will be available by the end of the year. The suggested list price of the Quad 8 cartridge will be \$7.95, \$1 higher than its Stereo 8 counterpart.

Irvine Tarr, division president, planning, who conducted the introductory meetings in Los Angeles, St. Louis and New York, and who also was instrumental in the introduction of Stereo 8 five years ago, said: "Developments such as Quad 8 are vital to the continued health and growth of our industry, and RCA Records intends to back this one with the same kind of continuing promotional support that was instrumental in establishing Stereo 8."

The initial 70 cartridge titles will be shipped to RCA Recorded Tape distributors in three

groups, the first in October, the second in November, and the third early in December. Thereafter, releases will be geared to the growth of the market.

Employing the same size cartridge and the same width and 3 1/2 ips speed of tape as conventional Stereo 8, the Quad 8 cartridge is capable of providing up to 25 minutes of music on each of two four-channel programs.

RCA Corp. recently introduced two home players. Previously, Motorola Automotive Products announced it will market auto playing equipment. Subsequently, a number of other manufacturers have announced plans to shortly market home and/or auto players.



RCA's New Quad B 4-channel stereo cartridge tape, left, and its existing Stereo B equivalent. The only distinguishing physical difference between both is that the Quad 8 has a small vertical notch which identifies the 4-channel cartridge to the player. All RCA Quad 8 tapes will be encased in red cartridges for easy dealer and consumer identification.

## Agency Formed To Aid Legatees Of Dead Writers

NEW YORK—Miriam Rose Stern has established the Miriam Rose Stern Agency, Inc., which will administer for legatees of deceased writers the reversionary interests from little known copyright laws in foreign countries. In England, Canada, some Continental European countries, and the Union of South Africa, rights of a songwriter revert to his heir upon proper claim made 25 years after a songwriter's death. In Germany, copyrights revert 35 years after death. The new firm will undertake proper procedure to have copyrights reverted in the name of the songwriter's heirs, since the claims on the copyrights are not automatically reverted.

The attorney's for MRSA, Inc., are Feinman and Kraslow, specialists in copyright and music. The new firm now represents 13 estates, including William J. (Billy) Hill, Sidney Mitchell, Charles N. Daniels (Neil Moret), Lou Klein, Otto Motzman, George Blake, Amy Beach, William Groz and Vincent Rose.

## Cor Piracy Suit Vs 2 Dealers

NEW YORK — Columbia Records has instituted legal action against two dealers who are two retailers of pirated records. Suits have been filed against Custom Hi-Fi, Inc., in Silver Spring, Md., and Custom Hi-Fi, Inc., in McLean, Va.

A spokesman for Columbia said "other legal actions are pending and that Columbia will continue to pursue dealers of illegally duplicated records and to protect itself from this menace to the record industry is ended." Investigations are under way in several states in cooperation with the RIAA, NARM, and the Harry Fox Agency.

## Executive Turntable

Peter Munves named director of classical music for the Red Seal and Victrola labels of RCA Records. Munves was formerly with Columbia Records as director of merchandising of Columbia Masterworks. He was with Columbia for 17 years (see separate story). Dale Hawkins named a producer for Bell Records and the Texas-based ABNAC label. A singer-writer for Chess Records Hawkins scored with such records as "Susie Q" and "My Babe."



MUNVES



HAWKINS



CAMPBELL



BARRETT

Richie Salvador has resigned as executive vice president, Chess Records.

\*\*\*

Anita Campbell named administrative director of Brunswick Records' copyright and royalty department. She was formerly assistant supervisor the Decca Records' copyright division. . . . Charles A. Barrett named Eastern publicity director Capitol Records, succeeding Stu Ginsberg. Barrett joined Capitol as a press representative based in Hollywood. . . . Dianne Petty named director of ABC music publishing companies, Nashville. . . . Joel Diamond, formerly professional manager, MRC, Mercury Records' publishing wing, named executive coordinator of contemporary product, Warner Bros.



DIAMOND



WESTBROOKS



BINGENHEIMER



SCHWARTZ

Logan Westbrook is the new Mercury Record Corp. national sales promotion manager and will headquarter in Chicago. He has been administration assistant in Capitol Records' soul marketing department, was an executive secretary of the Chicago chapter of the National Association of Television and Radio Artists (NATRA) and is a recording secretary for the Fraternity of Recording Executives (FORE).

\*\*\*

Rodney Bingenheimer, previously a writer for Go Magazine and other West Coast based publications, has been named to a special promotional position by Mercury Records. He will service Los Angeles area progressive rock stations.

\*\*\*

Gail Jeffries named director of artist development and promotion for Trip Universal Records, Miami. . . . Andy Husakowsky named manager of regional promotion and sales for Stereo Dimension Records. He was recently with United Artists Music group in the professional department. . . . Martha Glass named traffic manager and administrative assistant, Hit Factory, Inc. She was formerly with Gotham Recording Studios. . . . Nicholas Arcomano named operations administrator, SESAC Inc. He was previously assistant to the director of operations for ASCAP.

\*\*\*

Harold Lenz named merchandising director for Chappell and Co.'s publishing company. Most recently he was director of marketing and merchandising for Audio Communications, New Jersey.

\*\*\*

Jules Cadenas named special consultant to formulate various committees dealing with standardization for the International Tape Association.

\*\*\*

Gertrude Schwartz promoted to corporate secretary, NMC Corp. (OTC). She was previously controller with the firm. . . . Peter Butler named component sales manager and Larry Eisen system sales manager of Benjamin Electronic Sound Co., a division of Instrument Systems Corp., Jericho, N.Y. Butler was previously marketing manager, Milo Electronics Corp., and Eisen was associated with the Thomas and Hammond Organ companies.

\*\*\*

Sidney Goldstein named director of international operations, Edwin H. Morris music publishing company. He joined the company in 1950. . . . Harry G. Charlson elected treasurer, Viewflex Inc. He joined Viewflex from NBC as director, corporate financial planning.

\*\*\*

Phil Weinstein has left Atlantic Records and joined Mary Jane public relations.

## Mercury Wraps Up Cast Rights to Off-Bway Musical

NEW YORK—Mercury Records has acquired the original cast album rights to the off-Broadway musical, "Sensations." Mercury will also be a limited partner in the production with producers John Bowab and Charles Cefian.

The musical is scheduled to open at Theatre Four on Sunday (25), and Mercury expects to have the cast album available late in November. Mercury also expects to release three singles from the score in addition

to single by Steve Leeds which was produced by Notable Records. Leeds recorded "Lying Here," one of the ballads from the score which was written by Wally Harper (music) and Paul Zakrzewski (lyrics). The score is being published by Cy Coleman's Notable Music (ASCAP).

Eric Colodine, Notable's general manager, is lining up other recordings of the songs from the show. Among the recordings he's already set up are Shirley Bassey (United Artists), Shirley Davis (J.R. Productions), Robert Goulet (Columbia), Tamiko Jones (Metromedia), and Paul Mauriat (Philips).

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BURT OWENS, front, Capitol Records artist, conducts in auto-graph-signing session during the opening ceremonies at a new Zodi's store in Bakersfield, Calif. To the left of Owens are other Capitol artists: Freddie Hart, Susan Raye and Buddy Allen.



## The title is more appropriate than it looks.

In a Los Angeles discotheque in 1965 the crowd went wild. The Byrds introduced Folk-Rock.

One year later their "Fifth Dimension" album combined Coltrane, Shankar and Bach. The Byrds introduced Raga-Rock.

Two years after that their seventh album was released. "Sweetheart Of The Rodeo" introduced Country-Rock.

As Bob Dylan said, "The Byrds are cutting across barriers which most people who sing are not even hip to. They know it all. If they keep their minds open they'll come up with something pretty fantastic."

Which is exactly what happened. The Byrds' new album, "(Untitled)," is a specially priced 2-record set performed live and in the studio. It's The Byrds and all their musics.

A few months ago when someone asked Roger McGuinn the title of the new album he answered, "It's untitled." They took him seriously, but it's not a mistake after all. "(Untitled)": It's the only thing to call an album that has everything.

On Columbia Records

# The Byrds (Untitled)

G 30127 A specially priced 2-record set  
Also available on tape

By demand from the album.  
The Byrds' new single, "Chestnut Mare"  
(Shipping next week)

This One



8GXX-TT1-GDP4

# Billboard

The International Music-Record-Tape Newsweekly



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## Fanfare Into Disks Via IMC Purchase

LOS ANGELES — Fanfare Films is entering the music business via its acquisition of International Management Combine (IMC), a record-publishing-management complex.

Joe Solomon, president of Fanfare, said the company will release a soundtrack album, strengthen IMC's Hobbit Records and provide funds to further enhance IMC Productions.

Artists signed to Hobbit Records and IMC Productions will be placed in Fanfare feature films, with soundtracks and title songs scheduled for all future movie productions.

The music division will be guided by Lenny Poncher and Bill Loeb, co-partners of IMC. Solomon said that Fanfare plans to take an active interest in music publishing via IMC's nine publishing firms.

Solomon also wants to take advantage of IMC's track record on soundtracks. IMC Pro-

ductions has produced "Romeo and Juliet," "Norwood" and "True Grit," among others, for Capitol Records under a three-year, four-per year contract.

Neely Plumb, who produced all the Capitol soundtracks, will produce "Cromwell," "His Wife's Habit," "The Bird with the Crystal Plumage" and "Catch-22," all for Capitol.

Fanfare has released three soundtracks: "Hell's Angels on Wheels," Mercury; "Run, Angel, Run," Epic; and "Angels From Hell," Tower. It plans to release soundtracks on four upcoming feature films, including "The Losers," "Evil Knievel," "Simon King of the Witches" and "Hot Summer Week."

IMC will operate as wholly-owned wing of Fanfare, which is diversifying into other areas of youth-oriented show business. "The acquisition complements our own film production-distribution areas with IMC's music publishing, recording and talent management expertise," Solomon said.

IMC has offices in Hollywood, New York and London, and represents Pamela Britton, Rosemary Clooney, Louis Quinn, Les Brown Jr., Eddie Cano, Neely Plumb, Beverly Ross, Gene Stridell, Pat Buttram and Frankie Randall.

## Country Joe Film Pace Stepped Up

NEW YORK—Country Joe McDonald, who composed and performed the soundtrack for "Quiet Days at Clichy," which Vanguard Records is issuing, has two more films with his music due, "Zacariah" of MGM and "Gas-s-s," a Ringer Corman film.

He is in Chile working on the soundtrack of a film about the Cuervos.

## Financial News

## Five New Albums Unveiled as San Francisco Reactivates

NEW YORK—Atlantic Records has reactivated the Bill Graham-Dave Robinson San Francisco Records line by unveiling five new albums at a special distributor-artist reception at the Fillmore East.

Following this the product was also unveiled at the Fillmore West, Los Angeles, Chicago and Cleveland.

The presentation was audiovisual and hosted by Dan Loggins, director of merchandising for the label, with Fillmore Corporation's vice president David Robinson also in attendance.

San Francisco made up a

sampler I.P., featuring two tracks by each of the five groups, available to distributors and radio stations as part of the San Francisco campaign which will run until the end of November.

Artists featured included David Robinson, who played live at the New York presentation—Cold Blood, David Lanner, Victoria, and Tower of Power.

The San Francisco label was formed by Robinson and Graham a year ago and the product presentation marked the initial multiple release. It is planned to build San Francisco records into a full line label.

## Head Shops Are Gaining

• Continued from page 1

spots in Los Angeles, St. Louis, and New Orleans, in conjunction with newspaper advertising on the U.S. Agency for Peace album. My son cut that particular album, working five months on it. We feel it's going to be a new trend... call it Jesus Rock.

"But in the next year we're going to work each of these 50 albums we'll be producing as if they were singles. Just like we used to treat singles—

promotion, exposure, everything. And we'll be concentrating on the album. If a particular cut gets exceptional airplay, we may release a single. But it's the entire album that's our main effort."

## Abrams Named VP of Viewlex

NEW YORK—The board of directors of Viewlex, Inc., has elected Monroe R. Abrams, executive vice president of the company, its election along with four other executive officers, followed the company's annual shareholders meeting held recently.

The full slate of elected officers is Lawrence Peirce, vice president; Sanford L. Wartell, vice president; Leisure Time Division; Joseph H. Kemer, secretary; and Harry G. Charlton, treasurer. Ben Peirce, chairman of the board, continues as chief executive officer.

## Pincus Off to European Talks

NEW YORK—George Pincus, president of Gil-Pincus Music and Ambassador Music Ltd., left Saturday (17) for a series of European meetings with Ambassador executives Ray Mills and John Beecher. Pincus will also attend recording sessions with artists and writers managed by Gil Enterprises, Inc., in Europe. He will also be on hand for the initial European record release of Famous Record "Carri Nobles" See My Face" by John Small. Pincus will highlight the release with a dinner at the Churchill Hotel, London, for artists and writers under Gil Enterprises, Inc. management.

## WB Pub Holds Production Talks

NEW YORK—The sales and production staffs of Warner Bros. Music and George Lee, vice president and general manager of the company, are holding week-long meetings here to discuss the production of the has printed or currently has set for production.

Negotiations have been concluded with Eric Clapton, folio Shorby which will include a new single, "After Midnight."

## Market Quotations

As of Closing, Thursday, October 15, 1970

NAME	1970	High	Low	Week's High	Week's Low	Week's Close	Net Change
AMC	147 1/2	6 1/2	50	9 1/2	5 1/2	8 1/2	- 1/2
Air	29 1/4	19 1/4	254	29	27 1/2	27 1/2	0
Am. Auto. Vending	11	3 1/2	26	7 1/2	6 1/2	6 1/2	0
Ampex	48 1/2	12 1/2	198	19 1/2	17	15 1/2	- 1/2
Automatic Radio	27 1/2	5 1/2	186	11	10 1/2	10 1/2	0
ABA	118	78 1/2	230	110 1/2	104 1/2	104 1/2	+ 1/2
Acad	13 1/2	6 1/2	550	5 1/2	7 1/2	8	1/2
Capitol Ind.	53 1/2	14 1/2	763	21	18 1/2	19	- 1/2
CBS	49 1/2	24 1/2	128	22	28	29 1/2	1/2
Centron	18 1/2	6 1/2	831	10 1/2	7 1/2	7 1/2	- 1/2
Columbia Pictures	31 1/2	6 1/2	410	12 1/2	12	12 1/2	0
Crag Corp.	15 1/2	4 1/2	92	7 1/2	6 1/2	7 1/2	0
Disner, Walt	158	99 1/2	360	117 1/2	114	116	1/2
EAT	7 1/2	3 1/2	29	4 1/2	4 1/2	4 1/2	0
General Electric	63 1/2	40 1/2	155 1/2	85	82 1/2	84 1/2	0
Gil & Western	20 1/2	9 1/2	1241	18	15 1/2	16 1/2	- 1/2
Hammond Corp.	16 1/2	7 1/2	153	11 1/2	10 1/2	10 1/2	0
Henderson	47 1/2	19 1/2	220	32	20 1/2	30	- 1/2
Harvey Group	12 1/2	3	33	6 1/2	6	6	0
ITT	40 1/2	20 1/2	1812	45 1/2	43 1/2	45 1/2	0
Interstate United	15 1/2	4 1/2	124	9 1/2	8 1/2	8 1/2	0
Kaiser Services	36	20 1/2	1025	29 1/2	27 1/2	29	+ 1/2
Macys	19	8	47	10 1/2	9 1/2	10	0
MCA	25 1/2	12 1/2	225	23 1/2	21 1/2	22 1/2	0
MG	29 1/2	12 1/2	104	17	15	15	- 1/2
Matrimonie	21	9 1/2	115	18 1/2	16 1/2	18	1/2
3M	114 1/2	71	760	90	87	89 1/2	0
National	70 1/2	31	680	47	44 1/2	47	- 1/2
Am. Philips	54 1/2	18	187	24 1/2	22 1/2	23 1/2	0
Pickwick International	54 1/2	20 1/2	154	34	31 1/2	34	0
RCA	34 1/2	12	1900	26 1/2	22 1/2	23 1/2	- 1/2
12 General	31 1/2	12	302	23 1/2	22 1/2	23 1/2	0
Supercope	40 1/2	8	130	16	14 1/2	15 1/2	0
Telen	25 1/2	9 1/2	5291	22 1/2	20	21	0
Transco	20 1/2	3 1/2	107	10 1/2	9 1/2	10	0
Transamerica	36 1/2	11 1/2	1711	14 1/2	13 1/2	13 1/2	0
Transcontinental	24 1/2	6 1/2	811	8 1/2	7 1/2	7 1/2	- 1/2
Triangle	17 1/2	10 1/2	27	15 1/2	14 1/2	15 1/2	0
20th Century-Fox	20 1/2	6	451	10 1/2	9 1/2	10	0
Viewlex	17 1/2	10	30	13 1/2	12 1/2	13 1/2	0
Wurtzler	17	7 1/2	20	10 1/2	9 1/2	10 1/2	0
Zenith	27 1/2	22 1/2	271	23 1/2	21 1/2	21 1/2	- 1/2

As of Closing, Thursday, October 15, 1970

OVER THE COUNTER*	High	Low	Week's High	Week's Low	Week's Close
AMC Ind.	9	8	8 1/2	7 1/2	8 1/2
Am. Auto. Vending	4 1/2	3 1/2	4 1/2	3 1/2	4 1/2
Am. Prog. Bureau	25	22	25	22	25
Bally Mfg. Corp.	13 1/2	12	13 1/2	12	13 1/2
Creative Management	12	10 1/2	12	10 1/2	12
Data Packaging	8 1/2	6 1/2	8 1/2	6 1/2	8 1/2
Ferdary Inc.	10 1/2	9 1/2	10	9 1/2	10
Gates Learist	7 1/2	5 1/2	7 1/2	5 1/2	7 1/2
GRT Corp.	8	6 1/2	8 1/2	6 1/2	8 1/2
Globe, Sam	9 1/2	7 1/2	9 1/2	7 1/2	9 1/2
Kinsler Entertainment	2 1/2	2 1/2	2 1/2	2 1/2	2 1/2
Law Enterprises, Inc.	4 1/2	4 1/2	4 1/2	4 1/2	4 1/2
Lin Broadcasting	6 1/2	6 1/2	6 1/2	6 1/2	6 1/2
Mills Music	19 1/2	18	19 1/2	18	19 1/2
Music Corp. of Am.	19 1/2	18	19 1/2	18	19 1/2
Perception Ventures	7	6	7	6	7
Reynolds	4 1/2	4 1/2	4 1/2	4 1/2	4 1/2
Schwartz Sons	4 1/2	4 1/2	4 1/2	4 1/2	4 1/2
United Record & Tape	5	4 1/2	5	4 1/2	5

\*Over-the-counter prices shown in quotations are for "asked" prices. The bid and asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the price at which these securities could have been sold or bought at the time of compilation.

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## **Eric Clapton**

### **"After Midnight"**

Produced & Arranged by Delaney Bromlett

By Arrangement With Robert Stigwood Organisation Ltd.

Atco #6784



... From His Hit Album  
"Eric Clapton"  
Atco SD 33-329



## **Iron Butterfly**

### **"Easy Rider" (Let The Wind Pay The Way)**

Produced by Richard Podolor

Atco #6782



... From Their Hit Album  
"Metamorphosis"  
Atco SD 33-339



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## Discotheque Can Develop Important Area

Continued from page 1

LPs should be played almost exclusively, he said, and the "Top 20" should be left alone. "They should be songs people can listen to, or can sing with, or can dance to or just relax with," he stated. "Everything should be put on tape units, and a discotheque should be like a club with a private atmosphere."

Neidhardt plans to return to Germany in December for the newest ideas and the newest equipment. In his unusual discotheque here at the Some Place Else he uses a MacIntosh Amplifier, Altec-1200 speakers, Thorens turntables, and an Ampex tape unit.

"The equipment is the most important part of the entire operation," he insisted. He uses two full sound systems, one on the dance floor and one for background.

"Until Americans get the picture of how a discotheque should really operate," he said, "there is no real appreciation of how great they can be. They should be a second home."

Neidhardt said he would be glad to advise operators in other parts of the country. He can be located through Peter Buss, P.O. Box 1618, Jacksonville, Fla., or telephone (904) 791-0361.

## Fla. Studio Opening Marks A&R 'Bring Facility to Artists' Move

By BILL WILLIAMS

cated as any studio in New York City."

Jacksonville was selected for many reasons. In addition to its southeast location, where much of the industry is now moving, there were other considerations.

Wilson Williams, a local developer and father of Pat Williams, came upon the studio almost by accident, and advised A&R officials of its facilities and availability. The senior Williams is now a partner in the studio.

"Actually, we deal in people

rather than in physical structures," Frey said. "Even though we liked the facility, we had to be sold on Norman Vincent. And we were, quickly."

Vincent, a professional in the recording world, will continue total operation of the studio. He has had considerable success with his own cot, and with custom sides cut in his studio.

"Vincent will bring not only a great studio but real sophistication to the people of this area," Frey noted. He also pointed out the benefits to the economy of the area, what the satellite expansion program could do for musicians and affiliated interests.

A&R put on a top show for the press and for digitalists to emphasize the importance of this move. Pat Williams spoke briefly, and some of his works were performed live. Keith Texor was on hand as portions of his new LP, "Measure of the Valley," also were taped in the studio; and three outstanding singers performed live. Marion Love, Warren Morley and John Blair drew strong ovations from the overflow crowd.

From the executive staff were Art Ward, president of the parent company; Phil Ramone, vice president and creative director; Frey; Ed Barsky, president of the A&R label; and John Gordy, who heads the video cartridge field phase of A&R, Visual Sounds, Inc.

Gordy, a long-time guard with the Detroit Lions, will release, as VSI's initial package, a sports format show called "Paper Lion." Gordy also has early ties in the music industry. His father, the late Papa John Gordy, was one of the foremost jazz and Dixieland pianists in the south, and for many years was a part of the WSM staff orchestra in Nashville.

Hal Cook, vice president of trade publications for Billboard, was a speaker at an early press gathering at the Thunderbird Motel. Background music for all performances was provided by the Bill Davis Trio.



A&R RECORDS entire roster celebrates the opening in Jacksonville, Fla. of the Vincent Sound Recording Studios, Inc. (VRS), a division of A&R Recording, Inc. Left to right, art, Marian Love, Ed Barsky, president of A&R Records; Keith Texor, Warren Morley, Phil Ramone, creative director; John Blair, Pat Williams, and Norman Vincent, president, Vincent VRS.

## Computer Speeds Shipping Data Overnight to Mercury

Continued from page 1

Verter transmits data at a rate of \$4 an hour.

Mercury's parent organization, North American Philips, is maintaining a corporate IBM 360/30 65K computer in suburban Skokie, Ill. The label in the Loop ties in through direct phones to both Skokie and the pressing plant in Richmond, Ind. (where another Dial-O-Verter is working).

Digitec Corp., manufacturers of Dial-O-Verter, is a North American Philips subsidiary and will lease the equipment to other labels, O'Connell said, once final shutdown operations are complete here.

New Way to Apply  
O'Connell is modest about the application: "There is nothing mysterious about it—we've merely applied existing equipment in a new way. The Digitec equipment tells us the next morning what the plant shipped and what is still on back order."

"A file which is printed out is still retained in our (Skokie) data center and the same cycle is replicated the next day—you enter new orders, you ship, tell what you shipped, generate invoices, and you then again prepare a report that tells what you shipped and what's still on back order."

"We need to obtain the same data by messenger a day later. Now we have it overnight at a lower cost than through any other device available."

Sales personnel, for example, can now precisely follow sales patterns of singles on a daily, 1/3 day, 1/5 day and 6/10 day basis (the LP and tape sales patterns are more extended, of course).

Eventually, O'Connell will speed the operation through what he calls "exception reporting." Orders will still go to Richmond three times daily, but rather than cross referencing those orders with an entire catalog read-out, the computer will only deal with (1) new releases (2) chart action material and (3) material Mercury is working hard.

Still more sophistication will allow for a "reason code" telling why orders were not shipped; such reasons might be because of a credit hold, out-of-stock, an order for less than the minimum quantity, or any number of reasons.

## NEW ALBUM THE YOUNGBLOODS "Rock Festival" is their first LP in 18 months.



Founded in the dawn of folk-rock, The Youngbloods had to wait until its sunset to be discovered via their three-year-old classic which finally became a hit, "Get Together." Now The Youngbloods have eclipsed their—and our—electric folk period with a strong 1970 debut, "Rock Festival," an album as twice as musical as it is subtle and twice as subtle as it is festive. And it is quite lively. (Jazz Colin Young, Joe Bauer and the soloists have lovingly given an album of recent concert and studio performances, vocal and instrumental, to delight the most discerning of ears. It's the result of 18 months of work and relaxation, the year and a half since they signed to RCA and smiled hello to their very own Raccoon Record Company, tenderly distributed by Warner Bros. Records (and Raccoon/Warner tapes, distributed equally tenderly by Ampex). That hello smile is well worth hearing as it beams through some such as "It's a Lovely Day," "Misty Roses," "On Beautiful Lake Superior" and "Peppin' It." "Rock Festival" deserves placement in good homes. It's its own reward.

Some Jazz (Both Domestic  
And Imported),  
Some Pop And Soul



**Marc Benno/A&M SP 4373**

Mr. Benno's first recorded work since he helped Leon Russell create the Asylum Choir turns out to be a set of subtle blues on which he's assisted by such luminaries as Booker T. and Steven Stills.



**Pisano & Ruff: Under The Bluest/A&M SP 4376**

Sprightly jazz excursions by the Tijuana Brass guitarist, Mr. Pisano, and celebrated jazz bassist Willie Ruff.



**Paul Desmond: Bridge Over Troubled Water/A&M SP 3032**

An album-ful of instrumental treatments of favorite Paul Simon material by the most widely-acclaimed tenor-saxophonist currently blowing.



**Scott McKenzie: Stained Glass Morning/Ode 70 SP 77007**

A gentle, quietly poignant return by the man who a few years back graced the charts with "San Francisco" and "Like An Old Time Movie."



**Antonio Carlos Jobim: Tide A&M SP 3031**

Another volume of Brezillen-flavored guitaristry by the man who brought the bossa nova to American popular music.



**Liza Minnelli: New Feeling A&M SP 4271**

A nostalgic set comprising many classic tunes originally popularized by her mother by the heiress apparent to Streisand's throne.



**Merry Clayton: Gimme Shelter/Ode 70 SP 77001**

Electrifying soul expressions by a prodigiously talented lady who, after making her presence known behind such as Joe Cocker and Mick Jagger, has elected to step squarely into the spotlight, where she belongs.



**Ole Blue: The Baby Fisher Ode 70 SP 77002**

The musical soundtrack from an important new film by a talented country-rock-inclined outfit recently discovered by Lou Adler, includes the title song, "People Come, People Go," which Fred Martin of "Come Saturday Morning" fame composed.

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## Col, Wein Huddling on LP on Satchmo Salute

LOS ANGELES—Columbia Records has shown the first interest in obtaining the soundtrack album from the series of films George Wein is preparing of the Newport Jazz Festival's 70th birthday salute to Louis Armstrong.

Columbia's John Hammond, a friend of Armstrong, has been in contact with Wein about the LP. Four 45-minute color shows were shot by Festfilms, the production company owned by Wein and Sid Silber.

The four shows are primarily aimed at overseas television audiences, with Wein planning a one-hour special for American television. They are being produced in conjunction with Euro-Films, a local company which has begun its own series of four half-hour jazz shows for European television.

Armstrong is featured in all four segments, both as an artist and as the voice-over narrator, answering questions by Wein off camera.

Columbia's interest revolves around Mahalia Jackson, who performed solo then with Armstrong. Other artists saluting Armstrong include trumpeters Dizzy Gillespie, Wild Bill Davison, Bobby Hackett, Ray Nance, Joe Newman and Jimmy Owens. The first show covers the rehearsal. The second involves the trumpeter's salute. The third covers Armstrong's New Orleans roots and features the Preservation Hall Jazz Band and

the Eureka Brass Band. Mahalia Jackson and all the other participants work out on the final album.

The jazz producer (he founded the Newport Festival in 1954) is thinking of expanding his film productions into other TV and theatrical releases. In one of the scripts he is having written, the Newport Jazz Festival acts as the backdrop.

Wein will be in Europe Oct. 20 to screen the four segments for national TV network officials. Wein plans selling all four shows as a package. The U.S. Information Service has expressed an interest in offering the show to countries where it is not picked up. Wein indicated.

The four TV shows will be ready for overseas viewing by the end of November; the American TV special will be ready by February.

## Motorola Forms Wing as CTV Software Promotes

NEW YORK — Motorola, Inc., has formed a new division, Motorola Teleprogram Center, to develop marketing and merchandising programs for the organization's carriage TV software catalog.

The company has also reached an agreement with the National Film Board of Canada for the conversion of the Board's film catalog to the EVR format.

Commenting on the establishment of the new division, Elmer H. Wavering, Motorola's vice-chairman and chief operating officer, said the center, which will operate as part of the company's Education and Training Products units, represents a way for more producers with new ideas to reach new markets and new audiences through the medium of carriage TV.

He said it also represents a way by which business, and industry, government and other groups can get more material better tailored to their specific needs for training, education and entertainment.

Wavering continued, "We took a major step forward when we

## 'Company' TVer To Air in 80 Markets for Week

NEW YORK — "Original Cast Album Company," a television documentary account of the recording session of the Columbia cast LP, will air nationally in over 80 markets during the week beginning on Sunday (25). The film was produced by Columbia's Thomas S. Shepard. Filmmaker D.A. Penzabaker shot and edited the footage, which was purchased and syndicated by the Chrysler / Plymouth Corp.

The TV presentation features Harold Prince, who produced and directed "Company," Stephen Sondheim, who wrote the music and lyrics, and performers such as Dean Jones, Elaine Stritch, Susan Browning, Pamela Myers and Donna McKechnie.

## General News



RUSS REGAN, left, president of Uni Records, congratulates some of his staff for making October the most successful month. Left to right are, Regan, Pat Pibolo, national promotion director of the label; producer Tom Catalano and Rick Frio, national sales manager.

## Cards Pile Up Additional Sales for Beverly Hills

BEVERLY HILLS, Calif.—Three-thousand browser box divider cards are turning the trick for additional soundtrack album sales, reported Beverly Hills

Records president Morris Diamond. Diamond printed up some two-foot long divider cards in black reading in view at the top: "Motion Picture Soundtracks RATED X."

Record dealers and rack-jobbers are finding the cards a natural draw. They are moving the product," Diamond said. "First printing of the cards is out and distributors are asking for more."

The cards also promote Diamond's two soundtrack LPs, "Vixen" and "Cherry," both with music arranged, composed, and conducted by Bill Loose.

To illustrate how effective the cards are at selling product, Diamond tested the cards in a Pasadena, Calif. store and sold 10 LP's of each movie in one day.

given the NFB access to the ground-floor of the new and revolutionary technology of carriage TV.

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# Duplicators Lay Side of Overestimation of Market

By BRUCE WEBER

LOS ANGELES—Business may be getting better, as a lot of tape duplicators and some industry economists are announcing, but don't try to palm that theory off on duplicators.

Most have watched as orders for blank cassette tape (or pre-recorded use) have softened of late. In the first half, orders were about 20 percent below a year earlier; in the second half the drop (projected) will be about 12 percent.

Duplicators are doing a major job in the lubricated tape area, many admit, but that is in sharp contrast to the eroding market for cassette duplicating in the pre-recorded cassette area.

Any optimism of an improvement must be hedged in light of an unpredictable market, the market potential. Admittedly, tape duplicators overestimated their market.

Some of some 25 companies in the duplicating or cus-

tom duplicating area leaves little doubt that the free-spending days are over. Few companies are building tape duplicating facilities and fewer are jumping in.

The reasons range from a vague uneasiness over the general business outlook to some specific concerns about falling profits and rising costs.

"In short, the duplicators overestimated by about 30 percent of their tape needs for this year," it simply was a case of what they expected to use (after a boom year in 1969) and what they actually are using this year," said an industry spokesman.

He also said, "The market (in blank cassettes for pre-recorded use) failed to materialize to our growth expectations."

Originally, duplicators intended to use about nine billion feet of blank cassette tape for pre-recorded product. Instead, about 6.5 billion feet will be utilized through December 1970.

## Ponder & Best In M.O. Thrust

LOS ANGELES—Ponder & Best's J. Eric Morgan, national premium sales manager, is directing the company's assault on the "premium/premium" mail order market.

Ponder & Best will be involved in the field with two programs: electronic products and photographic equipment. Morgan's task will be difficult, since the company is a newcomer in the electronics field.

But there is dollars to be made in premiums and direct mail. When Ponder & Best made its debut into audio electronic products earlier this year, it felt the time was ripe to aggressively tackle the field.

Morgan is preparing presentations to oil companies, stamp houses (Blue Chip, S&H), credit card outlets (Diners, Carte Blanche, BankAmericard), and catalog sales.

Realizing the premium and direct mail business has been saturated with electronics products, Morgan is taking a different approach to get Ponder & Best's Vivitar line into the premium

door and onto the pages of catalogs.

"Consumer recognition is important," he said, "so I will take advantage of the company's good name and photographic field to open a few doors for our sound and audio lines."

Ponder & Best's Maniava/Sekor single lens reflex camera has been used successfully in direct mail sales. Using this as a base, Morgan will present other company products in the photographic and audio areas.

Vivitar will be represented in the premium area with five models: a three-piece home cassette recorder, model RC-730, with AM-FM/FM radio; a three-piece stereo cassette recorder, model RC-720; a portable cassette player with AM-FM radio, model PR-770; a portable cassette recorder with a digital counter, model C-2; and a three-piece AM-FM/FM stereo receiver, model RTA-727.

"The Vivitar line has a high reliability factor which is major in a direct mail promotion,"

(Continued on page 22)

## Budget Mart Entry By Precision Tapes

LONDON—Precision Tapes, the P-Tape partnership firm, is entering the budget market with a line of \$3.60 cassettes and \$4.20 cartridges.

It's the second company here to get into budget product. The other firm to market economy tapes is Arrowsound, a subsidiary of EMI.

Precision will package its line in a "mini sleeve" (7 1/4 x 7 1/2), attached to one side of the tape case, creating a self-contained and free-standing display. The front of the sleeve carries artwork, with reference and notes are included on the back.

If successful, the packaging concept, designed by Garrod and

Lofthouse, will be used on full-price line. Precision's initial budget release will be 20 titles in 8-track and cassette culled from the Marble Arch and Ember catalogs.

Additional titles will come from the A&M Mayfair label, World Record Club Conquest label, and other sources, as concluded arrangement with Saga.

Prefices normally will be the same as full-price product, only with the letter B added to denote budget. Dealer discount will be Precision's normal 28 percent. Dealers will receive browser packs of either 20 cassettes or 10 cartridges.

To offset losses, penny-pinching takes various forms, from minor price reductions to major reductions in spending programs and personnel.

In the main, however, four points led to the decline in the duplicating market. They are:—The general economic slowdown that has been vexing the U.S. economy since the final quarter of 1969.

—A flood of custom duplicators, many quick-buck factories included, forced an industry-wide shakeout. Also, many record manufacturers surrendered their tape independence and returned to licensing agreements with major duplicators.

—Inferior quality blank cassettes tarnished the reputation of the industry.

—Curtailing, however slowly, growth pattern in pre-recorded cassettes, and the much delayed acceptance of that configuration by manufacturers.

There are more than 300 custom duplicators in the U.S., many merely performing token roles. Of the major ones are down in some cases as much as 90 percent, and many have petitioned for reorganization under Chapter 11 of the Federal Bankruptcy Act.

(Under Chapter 11, the company continues to operate but seeks court protection against creditor lawsuits while it tries to work out a plan for paying debts.)

Many companies have filed Chapter 11 petitions, including International Tape Cartridge Corp. (ITCC), Livingston Audio, North American Leisure Products, Cassette Communications Corp., Tape Merchandising Assoc., Saret Corp., Channel Marketing, among others.

Some have switched emphasis, removing a duplicating operation to cater other areas in the industry. Muntz Stereo-Pak, King of 4-track, curtailed its duplicating wing and became Muntz Stereo Corp. Others, searching for business—any business—became involved with illegal tape pirates.

It was not surprising to see many custom duplicators in court defending themselves in illegal tape duplicating suits.

Another factor contributing to the decline of custom duplicators was the lack of any over-flow business from the majors.

Example: As business for the majors slumped (RCA, CBS, Decca, Liberty, UA, Ampex, GRT, Capitol, Debuting), which is major outside contractors were left with minimum workloads, if any at all.

As the majors, then, began beating the bushes for increased custom duplicating work, even in spoken word or in non-music areas.

During the boom period many majors increased plant capabilities, anticipating business gains. As the business slowed, plants (and lines) were idled, personnel shifted or chopped and, in some cases, plants shuttered.

Many superstores had a \$1.6 million duplication facility in San Valley, Calif., only to see the plant closed, even before the plant was one-year-old.

A survey of plant closures (Continued on page 20)

## Capitol Hit Sales, Performance Highs

LOS ANGELES—Capitol's tape posture in fiscal 1970 reached sales and performance highs, according to the company's annual report to shareholders.

The report indicated that "all major recorded product lines showed sales growth over the prior year. Although disks continued to be the dominant item, consumer demand for recorded tape rose appreciably both in 8-track and cassette configurations, with 8-track tape showing greater strength."

The company's future also is bright when discussing cartridge TV.

"The major changes in home entertainment which are expected to be based upon new video playback techniques will offer unique opportunities," stated the report. "Capitol extended its study of this entertainment area (cartridge TV) to facilitate timely involvement in future audiovisual developments."

To point out Capitol's leadership role, the report emphasizes several points, like:

—Capitol has led the industry in the continuing battle against persons who compare duplicating music unlawfully. A recent ruling by the U.S. Supreme Court in favor of Capitol Records against several illegal tape duplication operations is expected to serve as a major deterrent to this practice.

—With tape product sales increasing in Canadian markets,

Capitol established its own tape duplicating facility near Toronto.

—Due to Audio Devices' improvements has been the attention to quality and process control resulting in increases in yield of product tape lines. (Audio Devices is a wholly owned subsidiary of Capitol Industries.) Cost savings were achieved through modifications of engineering designs and coating formulas and more effective purchasing.

—Audio Devices opened a new assembly facility in Bolton, N.C.

—Audio also introduced a new low-noise, high-energy cassette tape for the duplicator market.

Concerning the in "financial review," the report noted:

"Inventories increased to \$32,345,000 during the year. Most of the increase took place in Capitol Records at Meridian Enterprises (wholly owned by Capitol) and was attributable to new operations and the continuing growth of tape configurations. The remainder of the increase was at Audio Devices and was also attributable, to a great extent, to the growth of tape configurations. Capitol Records' domestic inventories declined during the (fiscal) year."

Under "properties" the report stated, that "net capital expenditures were \$6,273,000 in 1970. Major expenditures were for audio and video production, duplicating facilities, modernization of recording studios and cartridge and cassette loading equipment."

## Los Give Product Colorful Dressing

LOS ANGELES—Retailers looking for something fresh to stimulate the fall buying season can call General Electric, Audio Devices and Belair Enterprises. They have something for you.

Amid the plethora of tape players, components and tape software, new product is being "dressed" in bright colors.

General Electric is offering consumers stereo components, and Audio Devices, blank tape manufacturer, is shipping a colorful mod line of blank tapes under the Belair Records name. Belair, 8-track stereo portable manufacturer, in introducing some players in a multitude of colors.

Ed Mason, president of Belair, believes there's a revolution in progress relating to color and design.

Instead of the usual stodgy appearance of players, Belair's player line will come in a variety of colors, including stripes and solids on cloth cloths.

Users will be "dressed" in contemporary fashions, with blue, green, brown, charcoal gray and whites. "We feel it will enhance the look of the youth-oriented buyer," said Rod Pierce, Belair marketing vice president. "We're also hoping it will change the static appearance of tape equipment and stimulate retailers to dress"

their stores by spotting the line in windows and on shelves.

The company has introduced its straight 8-track (model 410) and 8-track with AM-FM/FM multiple (model 412) in blue and green stripes. Models 810 and 812, both 8-track stereo models, come in different shades of brown. Model 323, an 8-track stereo portable, is available in green, white and black. An 8-track with AM-FM radio, model 333, is shipped in gray, white and black.

Both Audio Devices and Belair are searching for new ways to display its products in retail outlets, where a plethora of look-alike equipment and accessories make it difficult for retailers to sell and confusing to consumers.

Audio Devices is offering the mod line, outfitted with 4-color contemporary graphics, in 8-track, cassette and 7-inch rock. It also will package a cassette three-pack. The company will service packaging designs for "Meridian Enterprises," according to Cliff Shearer, advertising and promotion manager of Audio Devices.

Both Mason and Shearer are looking for new ways to merchandise product and appeal to both teen-agers and young adults. Mason said "we've mixed contemporary design of play-ers" with contemporary eye appeal."

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What if we told you that it's a hard-driving hunk of funk called "Green-Eyed Lady"?

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In the midwestern and central states they've been one of the most popular bands around for some time. But nationally their first Liberty single became a hit so fast that many of you didn't even have a chance to see what Sugarloaf looks like.

Sure, there have been TV appearances, concerts and the like. And you can be sure that the people (perhaps including yourself) who were around for any of them will remember.

But for those of you who haven't seen Sugarloaf yet; those of you who only know the group because you like "Green-Eyed Lady" so much, we have a new idea. There's a nice color photo of Sugarloaf on the cover of their new Liberty album (LST-7640) which we've named after the group, just so it'll be easy to order. We might also mention that there are a number of good songs on the album, including, of course, "Green-Eyed Lady." And we know you'll want to stock that. Because even though you and your customers might not know what Sugarloaf looks like, all the airplay and single record sales are ample evidence of how great they sound.

Produced by Frank Slay  
For Chicory Productions

*Sugarloaf*



Also available on 8-Track Cartridge—9091/Cassette—C-1091

Liberty/UA, Inc. **T**  
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# Dolby Gains Wide Acceptance; System Pays Off in Short Time

By RADCLIFFE JOE

NEW YORK—Although it has been in development for several years, the Dolby Noise Reduction System has only been

available on the commercial market for a relatively short period of time. Yet, acceptance of the concept by major com-

panies involved in both the hardware and software divisions of the magnetic tape industry has been overwhelming.

So great has been the demand that a spokesman for Dolby Laboratories recently confessed that the firm has virtually over-extended its production capacity and is several hundred orders behind in its deliveries.

The wide acceptance of the system obviously implies that Dolby must be doing something right, and, according to David Sarser of Allison Audio Prod-

ucts, they are!

In a paper on "Dolbyized Duplicating and Its Effect on the Pre-recorded Cassette," Sarser told the 39th Convention of the Audio Engineering Society, "I strongly recommend the use of this system until the tape manufacturers come up with a tape that can do better without it."

Sarser was basing his comment on the result of extensive tests carried out in the laboratories of Allison Audio's Long Island plant. Sarser said, "During these tests, various types of masters were stretched into Type B Dolby Dupemasters."

"These masters ranged all the way from collectors' item disks transferred to tape, excellent old original tape masters made on Ill type oxide, to recent NAB record masters made on low noise tape without the benefit of Dolby noise reduction; and new masters recorded all the way from the original recording session."

"These tests proved to us that the system is extremely well-suited to preserving quality that already exists on the recording master."

However, he stressed, "The system must not be considered a cure-all for noise, and should be used with taste and discretion. The tasteful application of the Type B Dolby System will result in a cassette which is equal to the LP disk in both signal to noise and dynamic range. With the development of better playback heads and preamps, the cassette will also equal the frequency response of the record."

## Standardization

Sarser added that at this point, the area which needs the greatest attention so that the eventual success of the cassette can be insured, is the standardization of the machines, and the mechanical parts of the cassette itself.

## Model 100

The Allison Audio engineer revealed that in the initial tests carried out by his company, the Advent Model 100 Noise Reduction Unit was used. "We decided on this," he said, "because it was excellent for the test, as it allowed us to record and playback Dolby simultaneously. Both noise measurements and listening tests could be made, as the noise reduction circuits were switched in and out."

He continued, "The immediate results were startling. That last little bit of hiss or noise modulation left in the speaker, even with the -58db signal to noise ratio was gone."

"What happened was that the hiss was still recorded on the Dupemaster, but in the absence of high level signal, the Dolby System not being able to differentiate between signal and noise, had reduced the processed tape to the normal input level, thereby reducing the recorded hiss by the same amount."

The resultant Dupemasters made through this system could not be distinguished from the original tape masters," he added.

Sarser said that since the Dolby System is tolerant of gain errors, and an incorrect level to the playback of a 3db does not result in any perceptible alteration of the restored signal; and since production tolerances are  $\pm 2db$  on cassette application, Allison Audio felt it could high speed duplicate these masters with a reduction to 1 1/2% rest time in a cassette and un-process the 1 1/2% copy after the cassette playback preamp and accomplish the same startling results.

"Cassettes were made on both

(Continued on page 18)

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on tape...  
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## System Pays Off

• Continued from page 16

ferric oxide and chromium dioxide, with very satisfying results," he said. Expert listeners could not tell they were listening to production cassettes.

"There was no significant difference between the two tape types as far as noise was concerned," said Sarser. "Any difference in noise between the chromium dioxide and the ferric oxide, was dwarfed by the 10db overall reduction in noise contributed by the Type B Dolby System."

The Allison Audio technician went on to tell his listeners that in the absence of all noise, scrape flutter, or print-through, using very fine original modern masters, the difference between cassettes was contributed strictly to frequency response. The extended response above 10KHz was appreciated on the chromium dioxide tape.

Sarser said that as far as computability was concerned, Dolbyized cassettes played on non-Dolby machines exhibit more brightness in the low level passages as a result of the compression.

"If the original master is free from distortion, this is not objectionable, and could, perhaps, be considered an improvement when played back on low-priced machines," said Sarser.

Tape CARtridge

# Cartridge TV

## FANFARE PLAYS IT COOL ON CARTRIDGE TV FIELD

LOS ANGELES—While other film companies are getting involved in the cartridge TV race, Fanfare Films is taking a "wait-and-see" attitude.

"I don't see this market developing for many years yet," said Joe Solomon, president of Fanfare. "What's the big rush to jump into an unknown?"

Fanfare has produced seven feature length pictures and released three soundtracks in its first year of operation. Its product caters to the youth market.

"Eventually, of course, videotape will be a mass consumer item, but it won't happen until the late 1970s, or even the early 1980s."

Solomon is not ignoring the market potential, but he prefers to wait and allow the majors to break ground in the field. "Hell," he said, "they (cartridge TV manufacturers) can't even decide on a compatible system."

## Videodisk Debut Gets A Hissy Reception

By RADCLIFFE JOE

NEW YORK—It might have been due to the hassle involved in adapting the European electrical circuits to U.S. standards—but whatever the reason, the much-vaunted videodisk system developed jointly by British Decca-Telafunk, made an unimpressive U.S. debut at the New Yorker Hotel, Oct. 13.

Picture image on the unit, which appeared to the accompaniment of hiss, wow and other

unrelated noises, was jumpy and undefined, reminiscent of a television image in a poor reception area.

Although the screening was not billed as the official U.S. showing of the system, more than 500 people from the industry jammed the hotel's Terrace Room for the presentation, which was hosted by G.M. Nathan, physicist for Decca, assisted by Horst Redlich and Hans-Joachim Klemp of TELDEC, and Gerhard Dickopp, AEG-Telafunk.

The showing was shrouded by an aura of secrecy with the engineers covering up the unit immediately following the presentation, and refusing to show it to press and other interested viewers. Pertinent questions about the unit were also countered with vague replies.

It is hoped that there would be a general improvement, and change in attitude of the exhibitors when the unit makes its official U.S. debut Monday (19) at the Pierre Hotel.

The videodisk is the system, developed in Germany, which utilizes a plastic foil disk recording, and works along much the same concept as the audio disk player.

## Subsidiary Sold By Sterling Co.

HOUSTON—Sterling Electronics has sold Hi-Fi Associates, a subsidiary, and completed negotiations to sell two others, Mikado Electronics, an importer of tape players, and Henry Products, a retail chain specializing in high-fidelity products.

The transactions are part of Sterling's plan to reduce its bank debt. Mikado, Hi-Fi Associates, Henry Products, and another subsidiary sold last month. Almo Electronics, contributed \$13 million to Sterlings \$84 million total revenue during the fiscal year ended March 28.

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Here's the ideal way to store 4- and 8-track tees. This attractive case has 24 individual compartments to provide maximum protection for each cartridge. There's no better way to keep them safe from dust and scratches. Deluxe features include padded lid, twin latches and heavy plastic handle. The interior is fully lined. Outside is covered with rich blue or black plastic-coated, moisture-resistant material. Economically priced at \$8.95 retail.

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OCTOBER 24, 1970, BILLBOARD

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(both will be heard on November 7th)

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**PRODUCED BY:** Billboard (#1 in tape, records and music).

**DIRECTED TO:** 33,442\* music industry influentials.

**FEATURING:** Side One. In depth reports on:

1. blank and pre-recorded cassettes, duplicators, noise reduction systems.
2. cassettes in Canada, cassettes in Europe, cassettes in Japan.
3. new innovations in hardware.
4. strengths and weaknesses in the industry.
5. inferior cassette products.
6. accessories: carrying cases, holders, racks, head cleaners, etc.

Side Two. Advertising benefits:

1. addressing to the largest cassette audience in the world.
2. talking to all hardware and software distributors.
3. hardware manufacturers.
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**ADVERTISING CLOSING:  
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June 30, 1970. Publishers statement subject to audit.

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## Capitol Ships Mailer to Promote Tape Premiums

LOS ANGELES—Capitol is shipping a direct mailer to more than 100 player manufacturers in the U.S. to promote its tape premiums.

The mailer includes five pre-recorded 8-track tapes and one head cleaner packaged in a

13 x 13 box.

Capitol is attempting to stimulate software promotions in conjunction with hardware manufacturers, said John Schmitz, special markets merchandising manager.

The direct mail offer is similar

lar to a recent premium package put together for Motorola for use in a consumer campaign. By purchasing a Motorola stereo auto player, consumers can buy five Capitol tapes for \$16.44.

The label also is shipping a mailer to 5,000 premium buyers. Buyers will receive a premium LP and a flyer outlining Capitol's record and tape premium offers and available artist repertoires.

## Duplicators Blame Overestimation

Continued from page 14  
operations revealed many statistics, like:

Decca—Down about 95 percent. Projected need prior to 1970 was about one billion feet

of tape, but actual usage (at the close of this year) will be about 100 million feet.

Capitol—Projected need was two billion feet, but actual is closer to one billion.

CBS—Down about 50 percent. Projected need was two billion feet, but actual is about one billion.

American Sound — Down about 90 percent. Projected was over one billion feet, but actual is 150 million feet.

Amplex—Using about one billion feet with a plant capability over two billion feet.

RCA—Down between 20 and 30 percent. Using about one-half billion feet, but with a plant capability of at least three or four times that amount.

GRT—Using about 175 million feet, but with a plant capability of at least three or four times that amount.

Dubbings—Projected one and one-half billion feet with a two billion capability, but plant operation about one-third capacity.

Superscope—Using 300 or 400 million feet but with a much larger capability.

Liberty/UA—Using 300 or 400 million feet but with a much greater capacity.

Centron—Down about 15-20 percent.

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814-S 8-track recorder with AM/FM stereo and speakers

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Stereo 8-track cartridge recorders are the hottest thing going in tape. We know. We sold more 8-track recorders than anybody. So we expanded the line. From systems to decks. With AM/FM stereo—or without. With power amplifiers or just pre-amps. With speaker systems or without speakers. But each Telex recorder features four logic circuits which control recording and playback totally. Automatically. Studio quality recordings that sound as good as the original. That's why Telex 8-track recorders sell. And stay sold. And build a reputation that brings more sales.

Telex 8-track recorders are made in the U.S. The only 8-track recorders made in the U.S. From \$169.95 to \$349.95.

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## Muntz Sells New Unit

LOS ANGELES — A back-ground music 8-track player is being imported by Muntz Stereo Corp. The unit is being geared for doctors, dentists and coffee shops. The unit, the HP-202, will also accept an FM multiplex radio cartridge, which Muntz will offer.

Clarion is manufacturing the HP-202 and its first units have just arrived in this country. Mark Rubio has been hired by Muntz to establish a sales program for the non-consumer market.

The company will sell a monthly maintenance service whereby someone will visit each location and check out the player. The unit can also offer sound on sound with an optional microphone pickup.

## Videotape Talk By Video Tech

LOS ANGELES—The Video Technology Laboratory will conduct a weekend seminar on videotape production for the music industry Oct. 31.

The program is designed to familiarize record executives with technical aspects of videotaping in line with the development of the video cartridge industry.

Subjects planned cover where videotape is today, television lighting, videotaping production and post production videotape editing. Speakers include Bob Boatman, lighting director with CBS; Dave Graham of the Hollywood Video Center; Bryan Hickox of Amplex; Bill Caruthers, a commercial producer; Arthur Schneider, a film and video tape editor; Joel Stein, a commercials producer, and Diane Baxter, a production consultant for Whatever, Inc., which is the parent firm of Video Tech Labs.



## Solution Needed Now on Compatability: Norelco

NEW YORK—Norelco, the New American Philips Corp., has told the tape cartridge industry that an immediate solution to the growing problem of electronic-instrumental compatibility in cassettes is needed if massive obsolescence at industry and consumer levels, and serious inventory problems among distributors are to be avoided.

In a specially prepared paper presented to the 39th convention of the Audio Engineering Society, Edward R. Hanson, technical manager of the Home Entertainment Products Division of Norelco, said the capacity to play four-channel, stereo or monaural cassettes interchangeably without loss of quality on any cassette machine is very feasible.

He said the basic mono-stereo compatibility that has prevailed so far in the cassette industry can, and should be extended to the suggested 4-track medium.

Hanson continued, "Although it is far from clear whether the public will eventually accept four-channel sound as a standard mode, we must be prepared for the eventuality."

"Therefore, although we at Norelco do not foresee an immediate upswing in 4-channel cassette hardware or software, we are developing plans for a system designed to emphasize the feasibility of compatibility, and to encourage further work in this area."

Norelco was the first company to successfully demonstrate a compatible three-way cassette system. The unit which was pre-viewed at the Consumer Electronics Show last June employed

four discrete channels placed in the space occupied by the two stereo tracks on a standard cassette tape.

The unit was developed on the concept that since cassettes record and playback in two directions, the process results in a dual 4-channel configuration with four tracks for recording and playback in one direction, and four tracks in the other.

Said Hanson, "Since the new format places two distinct sound sources in the space now occupied by one source in a stereo cassette, the width of individual tracks is reduced from 0.0264 inches to 0.0110 inches."

The Norelco technician also noted that the smaller channels provided a reduction in signal-to-noise ratio, but assured that in practice, dispersion reduced the disturbance level.

"Our proposed four-channel approach is still under development, and this presentation is merely an interim progress report," he said. "Further ad-

## Vivitar Cuts 10 Unit \$\$

LOS ANGELES—Vivitar, the audio electronics arm of Ponder & Best, is reducing suggested list prices on five of the 10 units in its line.

A portable cassette recorder, model C-1, formerly \$69.95 is now \$59.95; portable cassette recorder with AM-FM radio, model PRC-770, formerly \$109.95 is now \$99.95; AM-FM stereo system, model RTA-727, previously \$144.95 is now \$119.95; stereo cassette recorder (with speakers), model RC-720, formerly \$199.95 is now \$179.95; and a stereo cassette recorder with AM-FM stereo radio (with speakers), model RC-730, previously \$279.95 is now \$239.95.

Vivitar also is extending guarantees from one year parts and 90 days labor to a one-year warranty.

Advances in tape materials technology and playing head design will substantially improve the system."

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## Allison Audio Opens Office

NEW YORK—Allison Audio Corp. is expanding its operations. The Hauppauge, L.I., based firm has opened an office in New York City at 65 West 55th St. The company had also expanded its Hauppauge facilities to cover some 20,000 sq. ft. of space.

The firm's mastering and duplicating facilities are housed in a single building spanning 15,000 sq. ft. of space while a 5,000 sq. ft. facility is equipped

(Continued on page 22)

## Rosen Forms Tape Firm

LOS ANGELES—Cassette Concepts has been formed to produce educational and informational cassettes.

In addition, it will blank cassettes (Certicon's), players (Craig's) and cassette accessories (mail order), according to LeRoy Rosen, president.

Rosen said the firm eventually will open a duplicating service, go into cassette consulting, programming and distribution.

Initial program development projects include children's cassettes, language courses, seminars, informational guides, among others. Rosen is partnered with Jay Stern, Mike Michler and Rob Richards.

OCTOBER 24, 1970, BILLBOARD



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# Ponder & Best in M.O. Thrust

Continued from page 14

Morgan said, "Product performance and service is important." To achieve consumer recognition

for the premium/direct mail market, Ponder & Best has developed an advertising campaign for its audio-oriented product

lines and its photographic equipment, Vivitar, Mamiya/Sekor and Olympus.

"The audio line will need careful exposure," Morgan said, "because of the premium/catalog saturation in cassette recorders. Our presentations will have to encompass marketing and merchandising ideas to convince premium and direct mail buyers of our intentions to build a consumer brand name in the audio field."

Most of a stamp or premium catalog is geared to the housewife/mother and buyers are always looking for products which have great appeal to the bachelor and young unmarried woman.

As in direct mail, Morgan will aim at the key accounts. "Recognition for the Vivitar lens line is established and should be helpful in laying a foundation for the Vivitar audio products line," he believes.

"For photographic equipment, catalogs and direct mail can be an important (financial and sales) plus," said Jay Katz, Ponder & Best executive vice president. "For tape recorders, radios, components and clocks, it is a must."

"While tape hardware is far from new in direct mail and premium business," he said, "the improvements in cassette recorders, tape and accessories have maintained this as the hot area in merchandise."

Morgan is realistic. He estimates a two or three-year effort to get the Ponder & Best product line established as staples in premium catalogs.

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## Tape Happenings

Aveo's Cartrivision will distribute National Football League (NFL) cartridges. . . . Hitachi has introduced a color video-cassette recorder. . . . Liberty/UA is releasing eight 8-track and cassette titles under the UA Latino banner. . . . Steve Olson Sales, San Mateo, Calif., has been appointed sales representative for Ponder & Best's Vivitar electronics line in Nevada and Northern California. . . . Recently formed Tele-Cartridge Enterprises has changed its name to Tele-Cassette Enterprises. . . . Cetron, Data Packaging and Shibaden Corp. of the International Tape Assn., which has retained Jules Cadman as a consultant. . . . Ampex has introduced a container designed to protect video tape during shipping and storage. . . . The Department of Water and Power

in Los Angeles pictures a cassette player and a reel-to-reel unit in a major advertising campaign promoting the role the utility company plays in today's environment. . . . Duotone, Miami, is offering a head demagnetizer and cleaner for 8-track players and recorders. Two styles are available: SA-83 for car units at \$8.95 and SA-84 for home units at \$7.95. . . . Ampex has appointed four market representatives to sell blank tape, including Gene Rosen Co., Bethesda, Md.; Component Marketers, Montclair, N.J.; Maury Farber Assoc., Buffalo, N.Y.; and Stanley A. Harris Co., Needham, Mass.

(Continued on page 25)

### Allison Audio

Continued from page 21

to handle all warehousing activity.

According to Louis Ligatort, president of the year-old company, Allison's production unit is capable of handling a capacity of over 100,000 units a week.

Along with the expansion moves, Allison has acquired the services of veteran music industry executive Abe Chayot, who has joined the firm as a principle in all phases of operations. Chayot was originally production manager for GRT.

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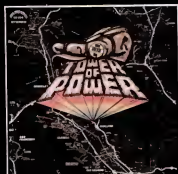
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## Tape Happenings

The National Assn. of Theatre Owners has scheduled a board meeting in February to discuss cartridge TV in Scotland, Ariz. NATO has invited equipment manufacturers to make formal presentations. . . . Irving W. Rose and Assoc. will represent Vivitar's line of cassette products in northern

Illinois, eastern Wisconsin and a portion of Indiana. . . . Mio International Records, New York, has formed a division aimed at developing product for audio-visual. . . . Sony demonstrated its videocassette system in London, Sept. 28. It was the first time the system has been exhibited in Europe. Telefunken and Decca (Teledec) will hold the first U.S. demonstration of its video disc cartridge TV system at the Audio Engineering Society convention at the Hotel New Yorker, Tuesday (13), London. Records, a Decca subsidiary, will

hold a demonstration of the system at the Hotel Pierre, Oct. 19-21. . . . Craig, Los Angeles, is introducing a portable cassette recorder, model 2614, at \$35.95. . . . Gibbs, Janesville, Wis., a subsidiary of Hammond Corp., has named 16 representative firms to sell its Hammond line of 8-track and cassette players. . . . GRT is duplicating cassettes for Chaplain Productions, Los Angeles. . . . Teto Radio Co., Gardena, Calif., has named Daugherty Enterprises, Honolulu, as its factory representative for Hawaii.

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This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	COSMO'S FACTORY Credence Clearwater Revival, Fantasy 86402 (Ampex)	13
2	13	ABRAXAS Santana, Columbia CA 30130	2
3	2	CHICAGO Columbia 16 80 0858	35
4	5	WOODSTOCK Soundtrack, Capitol 3-500 & Ampex T85 MN	19
5	—	LED ZEPPELIN III Atlantic TP 7201	1
6	9	SWEET BABY JAMES James Taylor, Warner Bros. BWN 1843	8
7	7	QUESTION OF BALANCE Moody Blues, Threshold 24803 (Ampex)	13
8	10	TOMMY Who, Decca 62300	11
9	16	AFTER THE GOLD RUSH Neil Young, Reprise 8583 (Ampex)	2
10	3	CLOSER TO HOME Grand Funk Railroad, Capitol det 471	16
11	4	MAD DOGS & ENGLISHMEN Joe Cocker, A&M BI 6002	8
12	11	STARE FRIGHT Brend. Capitol det 425	4
13	8	DEJA VU Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex 87200	30
14	20	GET YER YA-YA'S OUT Rolling Stones, London LEH 72176	2
15	15	CLOSE TO YOU Carpenters, A&M BI 4271	2
16	14	JACKSON 5 THIRD ALBUM Motown M 8-1718	4
17	6	BLOOD, SWEAT & TEARS 3 Columbia CA 30090	14
18	12	GOLD Neil Diamond, UNI 8-72084	11
19	19	JOHN BARILEYCO MUST DIE Traffic, United Artists U 8216	3
20	—	FIRE & WATER Fox, A&M BI 4268	1

## CASSETTE

(Licensee listed for labels which do not distribute own tapes)

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	COSMO'S FACTORY Credence Clearwater Revival, Fantasy 86402 (Ampex)	12
2	9	ABRAXAS Santana, Columbia CT 30130	2
3	5	WOODSTOCK Soundtrack, Capitol 3-500 & Ampex T55 NN	19
4	3	MAD DOGS & ENGLISHMEN Joe Cocker, A&M CS 6002	7
5	2	CHICAGO Columbia 1610 0858	31
6	6	QUESTION OF BALANCE Moody Blues, Threshold 24803 (Ampex)	4
7	—	AFTER THE GOLD RUSH Neil Young, Reprise 8583 (Ampex)	1
8	8	SWEET BABY JAMES James Taylor, Warner Bros. CWX 1843	11
9	—	LED ZEPPELIN III Atlantic CS 7201	1
10	14	TOMMY Who, Decca 7-25300	11
11	11	JACKSON 5 THIRD ALBUM Motown M 75718	4
12	4	CLOSER TO HOME Grand Funk Railroad, Capitol det 471	16
13	—	STARE FRIGHT Brend. Capitol det 425	4
14	—	GET YER YA-YA'S OUT Rolling Stones, London M 57176	1
15	15	CLOSE TO YOU Carpenters, A&M CS 4271	2

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Campus Attractions Directory

# Talent

## Las Vegas' Int'l Hotel Giving Hard Rock a 'Dignified Look'

By LAURA DENI

LAS VEGAS—Contemporary rock is offered nightly in the Crown Room of the International Hotel. Rock groups are signed by Alex Shoolley for four weeks plus options. The Defenders recently closed a six-month engagement there.

A complete entertainment change was made with the Smith Brothers and gold record artists the Cascades taking over. "We felt we needed a change of

pace," hotel executive Bruce Banks explained. With the departure of Bill Miller, Billy Graham, head of light and sound, took over as entertainment coordinator. In booking acts, he looks for groups that can play not only hard rock, but music for people who want to dance. Although hard rock is featured, the Crown Room is geared for a "dignified" hotel crowd. "Costs and ties are required, which

keeps out the jeans and barefoot crowd," said Banks. "Mostly the room is filled with hotel guests. The International has 1,500 rooms, but the Crown Room only seats 300 and the room is always full."

Mo Lewis, headquartered at the Sands Hotel, books entertainment for the Landmark and some of the Sands lounge acts. The Landmark and the Sands have different clientele. As such, the Sands doesn't offer rock entertainment, which abounds at the Landmark's Sky Bar.

In booking rock acts Lewis looks for acts with record achievement. "I see 50 percent of all the acts before I book them. If I have to, I go out on tour to see them," explained Lewis. The Beverly Brothers were contracted because of their record reputation.

Leaving the rock scene are the Fremont and Flamingo hotels. Bill Miller of the Flamingo turned the skyroom rock lounge into a steak house and for the past two months the Fremont has been offering a piano bar. "The management felt that more people wanted to talk and drink rather than to listen to loud entertainment," stated the Fremont's Joe Gaston. In all the hotels the patrons must be over 21 and the minimum price is a drink.

The Flamingo had booked rock groups like Stark Naked and the Car Thieves, Stillrock and the Treniers for over one year.

## Sly Prod & Coe Merge—Form Complete Company

MIAMI—Sly Productions and Ed Coe Productions merged this week to form a complete company with facilities for concert promotion for their own artists as well as for visiting groups.

Sly Productions, an artist and promotion firm, manages Joe

Ventry, ex-Tunnel lead guitarist, and the Atlantic Driftwood.

Ed Coe Productions has produced for numerous groups including Ten Years After, Iethro, The Three Dog Night, and Southern Cities as Jacksonville, Tampa, West Palm Beach, Atlanta, Hampton, N.C., as well as Miami. He has also worked with National Shows.

A subsidiary company, Revolution Sound, has also been formed by Coe and Sly, and will do lighting and sound for the San Francisco Opera house concerts.

The equipment used includes AKG mikes, EVM Crown amplifiers, All Tech electronic equipment and speakers and cabinets, RCA low frequency horns. The company's offices are located at 13993 Biscayne Blvd., Miami.

## Baron Forms Co. To Produce Film

NEW YORK—Aaron Baron, president of Location Recorders, has formed Baron Productions to co-produce with Freese Green Films a feature film, "Quiet Cottage." Shooting begins soon, with Leon Gask directing.

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## 10 Years After in U.S. Return

NEW YORK — Ten Years After, London Records artists, will return to the U.S. for a tour next month. The group first will appear at the East Town Theater, Detroit, Nov. 11-12. They are scheduled for Madison Square Garden, New York City, Nov. 13. The rest of the schedule is The Spectrum, Philadelphia, Nov. 14; Moody Auditorium at Southern Methodist University, Nov. 16; Municipal Auditorium, San Antonio, Nov. 17; Sam Houston Coliseum, Houston, Nov. 18; Alexandra Memorial College at Georgia Tech, Atlanta, Nov. 19; the

Syndrome, Chicago, Nov. 20; Berkeley Community Theater, Berkeley, Calif., Nov. 21; HIC Arena, Honolulu, Nov. 22; The Arena, Seattle, Nov. 25, and the San Diego Sports Arena, San Diego, Nov. 29.

## SSS Pact With Col Club Renewed

NASHVILLE — The Shelby Singleton Corp. here has renewed its contract with the Columbia Record Club on a non-exclusive basis for three years. The deal covers SSS Records, said Shelby Singleton, president.



GORDON LIGHTFOOT, center, Reprise Records artist, accepts plaquid of a Warner Bros. Reprise executive at a reception following his recent Carnegie Hall concert. Left to right, with Lightfoot are Alan Rosenberg, artists relations director, East; publicity director Laurel Holiday; Paul Tannen, head of WB's Eastern operations; and Mike Oliveri, New York promotion man.

## Talent In Action

### FLOCK, IT'S A BEAUTIFUL DAY & JOHN MAYALL

Flimore East, New York

Bluesy hoodown rock filled the Flimore East's early show on Oct. 7 with Flock, It's A Beautiful Day and John Mayall.

The sell-out crowd heard violent brass from Frank Pons's trumpet during the first set. Jerry Goodman, playing his electric violin, exchanged heated looks with his sax men, John Gerber and Rick Canoff, while Ron Karpman did the "inevitable drum solo." It was a so-so set for the Columbia artists.

Fine harmony by Patti Santos and Dave Laflamme in "White Bird/She Must Fly," by It's A Beautiful Day began the second set, followed by a hand-clapping, grab-you-partner, violin, country reet. Patti's slick sound, backed by the honky-tonk piano of Fred Webb, put the audience to the front of their seats. It was a together set for the Columbia artists, whose number was "Marrying Maiden."

Having to tune up before the number, and becoming edgy over audience uneasiness, John Mayall took control with a good tempo hangover blue harp solo that told everybody what 12-foot high ceiling hotel rooms were like in the middle of nowhere places. This, followed by "My Pretty Girl," a showcase for bass, featured Larry Taylor with John and Harvey Mandel backing up. A rock 'n' roll Bo Diddley beat with good finger picking highlighted the set. An apology by Mayall and a harp solo ended the evening.

RON STANCHFIELD

### STEVE LAWRENCE & EYDIE GORME

Copa Room, Sands, Las Vegas

Steve Lawrence and Eydie Gorme opened Oct. 7 at 10 p.m. for hours and 10 minutes. Dinner shows normally run one hour. The duo's rehearsed comedy routines extended the act.

In powerful voice Lawrence opened with "I Love You More Today" then continued with "What Are You Doing the Rest of Your Life?" and "Once in My Life" with flowing notes the Beatles "Yesterday."

When Gorme came on to duet "Up Up and Away," then stayed to stage to offer "When We're Together Again." "We've Only Just Begun" and the contemporary sounding "I Don't Want Him, You Can Have Him," with her and singing Border 40 year ago, Miss Gorme cried during her Grammy Award winning song, "If He Walked Into My Life."

Brought back on stage by "Close to You" the duo sang a medley of 18 songs including "Have I Told You Lately" and "What the World Needs Now."

They also bantered carefully between multi-act comedians who could be trimmed. Don Costa conducted the Sands orchestra.

LAURA DENI

### HARD MEAT

Ungano's New York

Hard Meat is an English rock trio excelling in vitality and a romantic blues texture, as caught in the Ungano's stopover of their eight-week U.S. tour, Oct. 9.

Drawn from their new Warner Bros. album, "Through a Window," the group displayed their present commitment to a driving, pulsating yet languorous musical line in which lyrics are relegated to a pure necessity so that when they occur, their intensity is suddenly appropriate and arresting.

A prime example of the music choice was "I Want You," which not incidentally, would be an exceptional single release in a later version. "On the Road" and "New Day" also seethed with rhythmic inventiveness with lead vocals by

Mick Dolan on electric 12 string. Steve Dolan on acoustic string bass and bass pedals, and Mick Curless on drums.

ROBIN LOGGIE

### CALLOPPE

Mr. Lucky's, Phoenix

Bob Strickland debuted his new lower level act at Mr. Lucky's on Oct. 7 with a 10-piece rock group called Calliope, born and nurtured in the South but which received its musical baptism in rockatoriums from Boston to San Francisco.

They have little original material to flaunt but they're highly recommended to mature audiences as well as middle-of-the-road rock aficionados. Calliope gives out with a lot of good-sounding brass and the kind filling many a Las Vegas lounge these days. They have no record deal, as yet.

Their arrangements, staging, attire and happy vibrations bid fair to project this gang of Phoenixians to the top of the rock group popularity as that enjoyed by another Valley group, Goose Creek Symphony. The latter, touring with Atlantic Records, met with her soon at New York's Waldorf-Astoria.

Calliope's musical eclecticism ranges from the Sly and the Family Stone style to the Creedence Clearwater revival sound of rock, plus a few others in between. Their girl singer, Kathy Ryan, sings well is highly attractive, and proficient on trumpet, French horn and organ.

PHIL STRASSBERG

### ERNIE WATTS ENCOUNTER

Citadel de Haiti, Los Angeles

This is a new quantity fusing ingredients from jazz, rock and commercial soul and there are many examples of true creative talent in booking, however, by club owner Bernie Hamilton on a bill with a more established band. The music is kind of pairing, but the audience sat still for the very intense, ethereal sound.

Watts, the 25-year-old tenor saxophonist who formerly played with Bud Powell for three years, has been developing this many moods based for four months. Its members include Pete Robinson on electric piano (his lines are wide open, free, yet lyrically telling); Bob Morrin on drums the masterfully holds things together while changing tempos and moods with becoming ability; and Bruce Cale on bass (who is often not heard to his best advantage, but is strong when he does come through).

Watts plays intensely, angrily and with a burning passion when he slows down to play pretty. The Vault Records group's repertoire included a slow ballad, "Mountain," a very explosive work in terms of dynamics which segued into "Stick It to the Man."

This new band is in the final development stage. "The encounter is the music to the point," Watts said. That is it. ELIOT TIGER

### SHIRLEY BASSEY

Waldorf-Astoria, New York

Shirley Bassey lit up the Waldorf-Astoria Hotel's Empire Room on Oct. 12 with a fiery, scorching performance of vocal and sexual attraction.

Her ability in both areas was staggering. While the ringer on her present facade, her beauty and her eyes mischievously enticed, she played one song trumpet card after another, and she was organized act that showed vitality and certainty of purpose. Her courage and her sense of humor, full of wide-busting range and power, soared her into the land of the great show stars. "Light My Fire," "Big Spender" and "Something," her United Artists

(Continued on page 30)

# From The Music Capitals of the World

DOMESTIC

## MIAMI

Boston group, High Street Carnival featuring Miami Beach singer Judy Messenger, has attracted the attention of Bob Shad, Mainstream Records. Shad is commuting between N.Y. and Miami's Criteria Recording Studios taping various rock groups. This week the session was with Katmandou and Lacing. Mainstream taping the Rush next week. Eric Clapton is coming back for another session Saturday (26). Criteria engineer Howie Albert has been working with Mainstream on all sessions.

Local group the Game has a new record coming out to be released on Faithful Virtue label. Chuck Kipyatnick is the producer. . . . Miami-based San Francisco Opera House has long range plans—14 years, to be exact—with construction of 26 opera houses projected for 26 major U.S. cities. Facilities will include a recording studio, film company, radio station and magazine "Evolution"

## Blandon & Dubs Back to Records

WEST ORANGE, N.J.—Richard Blandon and the Dubs, whose hits include "Could This Be Magic" and "Chapel of Dreams" are returning to the recording field and the personal appearance circuit. The group, which was popular in the 1950's is being produced by Wayne Stierle, who is also writing their first single.

which hit the newstands this week. . . . Alston Records (division of Tone Distributors) is betting on Betty Wright's new single—"Mama, I've Found That Guy" written by another Alston artist, Clarence Reid who also produced the session. Heary Stone, Tone president, announced that Steve Alaimo is producer of Marlin Records—another company label. Gwen McRae's release "Lead Me On" was produced by Alaimo for Columbia Harps and Chords (quintet) featuring harpist Valeria Con Peckey, Jerry Marshall on vibes, trumpet and flugel horn, Tony Premises, electric organ, Don Mast, Fender bass and Dave Rudolph on drums are appearing at Hugh Hefner's Playboy Plaza.

November concerts at Miami Beach Convention Hall will feature Simon and Garfunkel (7), Arlo Guthrie (13), Lawrence Welk Stars (21), Blood, Sweat and Tears (28) and Glen Campbell (29). . . . Ace Music now stocking the coveted Giannini guitars and is featuring the same classic guitar used by Jose Feliciano. . . . Vocalist Bob Newkirk returned to the Fontainebleau's Club Gigi. Fats Domino into the Seven Seas Lounge, Newport Motel. . . . The Velasco Sisters at the Bahamas Club, King's Inn, Freeport, Grand Bahama. WIOD program manager "Biggy" Nevins returned from Europe with a new package of jingles for the station's Voice of Florida where he spent a week in production sessions with Anita Kerr, jingle specialist and four-time Grammy Award winner. The news team of Voice of Florida added a new member—Ken Roth who has been

associated with KNOE (Sleeveport, La.) and WGMA (Hollywood, Fla.). Miami's Youth Expo 71 (Oct. 21 through Nov. 8) at Convention Hall will hold rock sessions from 3 p.m. to 11 p.m. with appearances of local groups and "names." Dion and Jerry Jeff Walker expected to make appearances and jazz-organist Jackie Davis will demonstrate the multi-sounds of the popular instrument. "Playmates" Miami slick magazine publication is the official publication for Expo and will feature a heavy music section in future editions. Bill Stubb, Trip Universal, announced that "Children (Save the World)" has been leased to Lionel Records. Stubb, recently signed Alston Bair and Brian Decker to his label. . . . Walker Gwynn's Vanguard featuring guitarist Kenny Burrell and his trio.

SARA LANE

## LOS ANGELES

Songwriter Buddy Kays and producer Jim Hilton have formed Diamond Jim Productions, which operates Checkered Vest Music and Sick Pin Music. Hilton's clients include Trini Lopez and Gary Lewis and the Playboys. The firm is located at 4007 W. 6th St.

United Artists is repackaging "Forest of the Amazon" by Villa-Lobos, the only classical LP in the Liberty/UA catalog. Heitor Villa-Lobos conducts the Symphony of the Air and Chorus on the package. Bida Sayao is the featured soprano performing lyrics by Dora Yaconetelles. Three Dog Night has taped a half-hour show for educational television in Tuscaloosa, Ala. The show is called "Now People."

Composer Dave Grusin will be a panel judge at the Rio de Janeiro song festival, Oct. 20-27. He will also speak before the Brazilian Music Academy about film scoring. . . . Al Martino goes on a five-city promo tour to Chicago, Cleveland, St. Louis, Philadelphia and New York to work his new

Capitol single, "True Love Is Greater Than Friendship." . . . Traffic starts a 17 city tour Friday (30). Bassist Rick Grech has joined the band for the tour.

"Works Together" is the title of the & Tina Turner's third LP for Liberty/UA due out shortly. . . . Guitarist Merle Travis guests on the debut LP by Ray Sanders on Liberty/UA titled "Judy." . . . Record Merchandising has picked up the Sixx/Volt line for distribution, plus their subsidiaries Koko, Enterprise, Hip, Respect, Weis, Front Page and Warren.

Local composer Charlie Williams is doing a country music show for American Forces Radio and TV Service. He replaces Joe Allison who is now in Nashville. The Swingle Singers performed Berio's "Sinfonia" with the Los Angeles Philharmonic at UCLA

(Continued on page 28)



## TONY BENNETT

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### From The Music Capitals of the World

#### DOMESTIC

• Continued from page 27

Oct. 15. . . . The Fifth Dimension named winner of the 1970 Humanitarian Award of Lincoln University. Ron Townsend is an alumna of the school. . . . Rod McKuen will narrate Wotter Productions TV special "Say Goodbye" which NBC will air. . . . "Pieces of Dreams" has been recorded by Julius LaRosa and Enoch Light. The composition is by Michel Legrand and Alan and Marilyn Bergman.

Tringier's new single by the Rascals is "That Goes to Show You." Label general manager Ron Granger is presently promoting the single and Ray Charles new LP "Love Country Style" during an eight-city campaign covering Chicago, Detroit, Cleveland, St. Louis, Memphis and Atlanta. . . . Rita Orland will compose the theme

### Pitts U. Show Award Winner

NEW YORK — "Something Personal," a production of Carnegie-Mellon, University of Pittsburgh, has been selected the outstanding variety show of the year in the 10th annual competition sponsored by Broadcast Music, Inc. (BMI). Cash awards of \$750 went to David Sheridan Spangler, composer and co-writer of the lyrics, \$250 to Mark Pirolo, co-lyricist, and \$500 to Scotch 'n' Soda, Carnegie-Mellon theater group.

for "Madron" film cut in Israel. . . . Jose Feliciano will create the score for "Las Posadas," a seven-minute film about a Spanish Christmas story. Film will first be shown on TV and then sold as a film short.

Stan Farber has been named parliamentarian for the local NARAS chapter and Richard Oliver has been appointed editor of a new newsletter. The local plans more luncheons and general get togethers with members and non-members in the recording field. Marvin Miller will be responsible for getting members into more film screenings.

The Iron Butterfly donated \$1,000 from a concert at a Columbus, Ohio concert to develop a music scholarship at the city's West High School.

Jerry Heller, formerly head of Chartwell Artists and Don Fitchell, head of that agency's TV department, have formed their own agency, Heller-Fitchell Agency. Their offices are at 921 Sunset Blvd.

Barbara Robinson of the local "Hair" cast joins Smith as its girl lead. . . . Don Ellis and his band played the Northwest Jazz Spectacular Festival in Seattle.

Walter Scharf is opening a Paris office for his Cinema Songs. . . . UA Records has released the soundtrack LP from "Where's Poppa," featuring music by Jack Elliott and lyrics by Norman Gimbel. ELIOT TIGEL

#### NEW YORK

Atlantic's Louden Walworth III opens Tuesday (20), for one

week at Boston's Unicorn. . . . A&R's Marian Love opens a two-week engagement at Paul Colby's Chicago, Monday (26). . . . United Artists' Shirley Bassey opened at the Empire Room, Oct. 12, for two weeks (see review). . . . ABC's B.B. King appears on the "Ed Sullivan Show," Sunday (18), the "David Frost Show," Wednesday (28), and the "Flip Wilson Show," Dec. 17. . . . Bell's Rodney Dangerfield plays the "Ed Sullivan Show," Nov. 8. . . . Woody Woodbury headlines the Grandview Inn, Columbus, Ohio, through Saturday (24). . . . Claude Gray & the Gray-men are on a tour of Wyoming, Colorado, Kansas and Minnesota.

Columbia's Eloise Laws opens a three-week stint at the Rainbow Grill, Dec. 14. . . . Jim Capaldi of United Artists' Traffic will co-star in "Nevertheless," a film. Traffic composed the score. The group opens its next U.S. tour Friday (30) and Saturday (31) at Howard Stein's Capitol Theater, Port Chester, N.Y. . . . William Rezey, president of Multi-Dimensional Arts & Advertising, Inc., co-ordinator of college concerts in New England, and Mrs. Rezey recently became the parents of a boy, William Paul Rezey II. . . . "Pay the Piper," a musical spoof of Robert Browning's "Pied Piper of Hamelin," opens at CAMI Hall, formerly Judson Hall, Monday (19).

Bobby Scott to Rio de Janeiro to participate in the fifth International Popular Song Festival.

U.S.'s Neil Diamond gives a Carnegie Hall concert, Monday (24). . . . Lee Castle leads the Jimmy Dorsey Band with Helen O'Connell and Bob Eberly at the Steak Pit, Paramus, N.J., Nov. 18-19. . . . David Sheridan Spangler, winner of the 10th annual BMI National Variety Show, has been signed to a long-term contract by Chappell & Co., Inc. . . . A&M's Free open a tour of Europe, South Africa, Australia and Japan, beginning, Nov. 6 in The Netherlands. A U.S.

tour is slated for March-May next year. . . . Chico Hamilton opens a one-week stand at Paul Colby's Bitter End, Wednesday (21).

Alto's Derek & the Dominos, with Eric Clapton, Columbia's Ballie Jack and A&M's Humble Pie play Bill Graham's Fillmore East, Friday (23) and Saturday (24). . . . Janet Lawson will have a heavy schedule of promotional appearances to coincide with the release of her second United Artists single, "Good Enough to Be Your Wife." . . . Jack Schell is executive producer and creative consultant for the Foster Brothers, a new vocal trio consisting of the three sons of the late Tony Pastor. . . . Steven Levine and Mrs. Sheryl Levine have become the parents of a daughter, Mrs. Levine is the daughter of Jerry Ross, the president of Progressive Label & Litho Co.

Philips' Frankie Valli & the 4 Seasons appear at the Copacabana, Dec. 3-16. . . . Manuel opens a nine-night engagement at the Fairmont Dallas Hotel, Tuesday (20). . . . Atlantic's Mott the Hoople open their second U.S. tour Nov. 6 at Chicago's Syndrome. . . . Decca's Who are touring and ABC's James Gang are touring Europe. . . . The 13 Hands are playing at Club Hite in the Wall, El Paso, Tex., through Thursday (29). . . . Ruth Kunkel will produce "A Quarter for the Ladies Room," an all-girl musical with book and lyrics by Ruth Batcher and music by Brad Sanbar, January off-Broadway.

FRED KIRBY

#### LAS VEGAS

Comie Francis, who records in six languages, is appearing at the Landmark. . . . Lea Mirell opens Wednesday (28) in the Riviera Hotel. . . . Gary Puckett and the Union Gap held the featured spot in the International Hotel's Casino Theater until he was rushed to Southern Nevada Memorial for an emergency appendectomy. After

release from the hospital he will go to California. Puckett shares with the Beatles the distinction of cutting four million discs in a single year.

Phyllis Diller substituted for Totie Fields at the Riviera and Bobby Darin stepped in for Steve Lawrence and Kylie Garne at the Sands Hotel on Yom Kippur. . . . Frank Sinatra Jr. returned to the Frontier Hotel's Circle F Theater. Supporting him are the Tokoyo Happy Goats and the Leland Four. . . . Phil Harris was joined by Harry James when they opened a four-week engagement in the Desert Inn Hotel's Crystal Room. Also appearing on the bill are the Kats Next Door. . . . Ernie Ashworth opened in the Gold Room of the Golden Nugget. Ashworth has an exclusive writers and recording contract with MGM.

Fetia Clark made her fourth appearance at Cienega Palace Oct. 15, for a two-week gig. Following Miss Clark's engagement will be Harry Belafonte who opens Thursday (29).

Jack Turner has been named National Promotional Director for McConeley Artists Corporation. Turner will be Nevada based. While entertainment director of the Pussycat a Go Go he helped launch the careers of recording acts Sly & the Family Stone, The Checkmates, Gary Shango. (Continued on page 29)

### N.Y. Distrib Named By Jamie/Guiden

PHILADELPHIA — Jamie Guiden Distributing Corp., has named Dome Distributing Corp., to handle all distribution in the New York area. Jamie, Phil-L.A. of Soul, Arctic Visions and Top and Bottom Records comprise the Jamie/Guiden group. Distribution in New York has been handled by Alpha Distributing Corp.



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## From The Music Capitals of the World

### DOMESTIC

#### Continued from page 28

Puckett & the Union Gang, and Paul Revere & the Raiders. . . Hawaii's top pop group, the International Set, made its local debut Oct. 15 in the brand new Clopin's Barge at Caesar's Palace for four weeks. . . The Smith Brothers rock group currently appearing in the Crown Room of the International have a new single "Daybreak" on EMI Records which has just been released for European distribution. On the bill with the Smith Brothers is Uni's The Cascades. . . Gladys Knight and the Pips stepped in for an ailing Gary Puckett at the national. LAURA DENI

### CINCINNATI

Funeral services were held Wednesday (14) for Barney Rapp, 70, veteran band leader of the big-band era, who died of a heart attack at his home here Oct. 12. Rapp, with his name band, the New Englanders, played the major vaude houses, ballrooms and radio networks for many years before settling here in 1937. He was a native of New Haven, Conn. Since 1939 he has had his own talent booking agency here and in more recent years operated a flourishing tour business. Surviving are his widow, Ruby Wright, former singer with Rapp band and for 16 years a featured singer on WLWT here until her retirement a year ago; four daughters and two sisters. Rapp's brother, Barry Wood, former producer of "Wide, Wide World" and the "Bell Telephone Hour," died two months ago.

The French National Orchestra, conducted by Jean Martini, appears in concert at Music Hall Thursday (22), sponsored by the Cincinnati Symphony and the French Alliance of Cincinnati. The French orchestra, on its third tour of this country, concludes its 10-city American tour with a November concert at New York's Lincoln Center Philharmonic Hall. Local folk singer Wendelay (Wendelay Colleen) has been signed by Ceron for a series of TV and concert appearances. . . James D. Boaz is the new general manager of WXIX-TV, moving up from the post of general sales manager. He was formerly with KGSL-TV, St. Louis.

Vivienne Della Chiesa, who formerly piloted her own stanzza, "Vivienne," on WLWT, opened Monday (19) at WGN-TV, Chicago, for two weeks of hosting on the station's "Morning Show." She moved there from a fortnight's stand at Harrah's in Reno, Nev. . . Cincinnati Reds catcher Johnny Bench was the mystery voice in country music station WCLU's contest just concluded. The gimmick had Bench singing the country clip, "Detroit City." The contest winner, Jim Sewell, Covington, Ky., was the recipient of a guitar presented by local Decca chief Jack Brown.

Frank Zappa and his new group of Mothers, including members of the former Turtles, show their wares Wednesday (21) at Jim Tarbell's Ludlow Garage here in a booking arranged by Lawrence J. Hayes, John Hayes Enterprises, Inc., Dayton, Ohio. Hayes is also

working with Steve Kirk, delay at WING, Dayton, on series of bookings in the territory for Neil Diamond. . . Mercury artist Bobby Bland and Billboard's Day of the Year Ralph Emery, of WSM, Nashville, and wife Joy were in town for the first game of the World Series. They took time out to visit briefly with Harry and Louise Carlson, of Fraternity Records, before dashing back to Music City.

Avco Broadcasting has two new singers to its roster in Randy Weidner and Rod Reider. The lads will make weekly guest spots on Bob Braun's "50-50 Club" on WLWT and affiliate stations and on a regular basis on other Avco programs. . . Larry Mason Smith, 72, a pioneer in radio broadcasting and former vice-president of the Crosley Broadcasting Co., died here Oct. 10 following a lingering illness.

### BILL SACHS

### NASHVILLE

Jerry Wood of ASCAP is off to Texas to assist some new ASCAP companies beginning there. While in Texas he will also be searching for new talent. . . The ASCAP awards luncheon will be held in Nashville Wednesday (14). Among those attending the luncheon will be ASCAP president Stanley Adams, Johnny Mercer, and C.C. Courtney, writer of the musical, "Salvation." . . Leonard Cohen was here recently, recording at the Columbia studios. . . Sandance has a new release on the Soundville label, "Goodbye Goodbye." Distribution will be handled by Mercury. The group is touring colleges in the southwest. . . Wichita, a new Soundville group, will release their first LP in November. The release will be on the Westpark label. . . The Bjornholses, who have been on tour in Canada made an appearance on the Tom Parker Show. . . The Warehouse in New Orleans will feature Johnny Winters on Saturday (17).

and the Youngbloods on Oct. 31. The Lowery organization has been keeping the Marco Polo Hotel in Miami busy with the recent successful engagement of the Tams in the Hump Lounge. Following the Tams will be Billy Joe Royal in November, and Dennis Yod and the Classics IV in December. . . The Lowery Music Gold Clef Awards, given to Lowery writers whose songs reach the top 20 in the charts, is scheduled for Tuesday (20) in Atlanta. . . Sundown, a new group on the Ampex label, has released an LP, "Sundown." . . Chakra, an underground group from Atlanta, has released their first product on the Media Arts label, "Little Wheels Spin and Spin." They will be appearing on Thursday (22) at the Atlanta Auditorium with the Ima Turner. . . Joe South has been in Panama City, Fla., writing. . . The Classics IV are on a month-long tour in the Midwest. . . Liberators, a new group composed of some of the members of the former back-up group for the Tams, have signed to record on the 1-2-3 label. . . James Brown was at the Starway-King studios in Macon recently where he did work on material for himself, Bobby Byrd, and his own band. TOM WILLIAMS

### PHOENIX

Reprise's Jethro Tull headlines a \$3 top concert at the Memorial Coliseum on Tuesday (20), with Liberty's Sugarfoot ("Green-Eyed Lady") featured. . . The Relatives opened their fifth engagement at Del Webb's Towne House. . . Fran Warren commences a two-week engagement at Ralph Gainer's Colony Steak House on Monday (20). ABC's B.B. King set for an Arizona State U. concert at Grady Gammons Auditorium on Monday (26). . . The Jans joined there on Sunday, Nov. 1. . . Calipso, 10-man rock-and-show group, will be at the Mr. Luckey's level room through Nov. 15. . . Billy Eckstine into the Phoenix

Playboy Club Nov. 27-Dec. 12. "Professor" Irvin Corey is the current attraction. . . Tex Benke and the Modernaires headline the Phoenix Centennial Ball at the Hotel Westward Ho's Thunderbird Room in "A Salute to Glenn Miller" on Saturday (24). . . Gwen Harmon and the Players, with Ray Doris and Richie Ortopia are in the Caravan Inn spotlight. . . The Mickey Turner Show, featuring Iris Martine, are the song specialists at Paul Shack's French Quarter in the Safari Hotel, Scottsdale, through Nov. 1. . . The Nadine Jenson Trio, featuring Reed Curry and Danny Shannon, has returned for another stand at Scottsdale's Executive House. PHIL STRANBERG

## Signings

Dino, Desi and Billy rejoined Reprise Records. Trio has been signed to a five-year contract calling for both the recording services of the trio as well as the members individually. . . Oliver to Liberty/UA. He was formerly associated with the Crew organization. . . Jimmy Dickens, formerly with Columbia, signed with United Artists Records. . . Sam Samudio, previously known as Sam the Sham, joined Atlantic, where his first album, "Sam: Hard and Heavy" was produced by Jerry Wexler and Tom Dowd at the Atlantic-South City Studios in Miami. . . The Third Rail, an East Coast rock group, to Bob Hall Productions. . . Debbie Green to Irving Spector Spice Productions. . . Fuego signed with Lounge Records, a subsidiary of Mercury. . . Kathleen Emery to Le Roy Prinz for personnel management. . . Chris Smithers signed with Poppy, who plan to issue his debut album in January.

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See You Saw It in Billboard

## U.K. Group to U.S. in RCA Promo Tour

LOS ANGELES—Rod Edwards and Roger Hand, two singers recorded by George Martin, are being brought to the United States by RCA Records for personal appearances in conjunction with their forthcoming RCA LP, "Stranded."

The duo is managed by International Management Combine (IMC) which is setting up a talent agency to develop a cross-country tour of major concert halls.

The duo, which calls itself Edwards Hand, was recorded by Martin in London and is the first British band he has worked with since his affiliation with the Beatles.

The duo wrote all the songs. One side of the concept LP is titled "Death of a Man." The other side is called "America." Martin and the two musicians worked on the LP five months.

Martin's production work includes the use of a synthesizer

and the charts are designed to allow the two composers to express their collective thoughts on the world around them.

The duo will be in this country about Nov. 20. IMC's co-owner Lenny Poncher has been offered concert dates for Edwards Hand with Three Dog Night, Eric Clapton, Elton John and Sly and the Family Stone, among others.

## Ionesco Play As Musical

NEW YORK — Eugene Ionesco's play "Amadeus" or "How to Get Rid of It," will be made into a musical for Broadway production this season. The musical will be sponsored by JW Productions, headed by Sidney Szwedlow, Henry L. Hoffman, Norman Eisman and Eric Blau.

Mort Shuman and Eric Blau, who conceived the off-Broadway hit, "Jacques Brel Is Alive and Well and Living in Paris," will adapt the Ionesco material. Blau will do the adaptation and the lyrics while Shuman will compose the music.

## Atco in Deal With Clinton

NEW YORK — Atco Records has set up a distribution deal with the Clinton label, based in Birmingham, Ala., for a single, "A Woman's Way," by Rozetta Johnson, which is a regional breakout.

The deal was completed by Jerry Greenberg, vice president, production and promotion for Atco, and Clinton Moon and Jesse Lewis of Showtime Productions who manage and produce the artist. Moon and Sam Dees produced the single.

## Fogarty Writes For Creedence

NEW YORK — Creedence Clearwater Revival have no more concert dates planned until early 1971 so the group's leader John Fogarty is writing material for their sixth Fantasy album. The album will be recorded November for a planned end-of-the-year release.

The group is now sorting out offers for tours in 1971, which will take them to Australia, New Zealand and Japan. In addition, a return tour of England and Europe is planned.

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## Talent

## Talent In Action

• Continued from page 26

ists single that's on both the Hot 100 and the Listening Charts. Her LP "Shirley Bassey Is Something" is on the chart, too. For the most part, in a crimson, sequined outfit with a bikini top, she added fuel to her vocal fire with accompanying shimmys and suggestive gestures. But there was one suggestion of the honky-tonk—a part of her act was a display of coordination, sophisticated and subtly handled, as her eyes and derriere erupted with controlled showmanship.

Other times the song included "Oh, Clear Day," "I (Who Have Nothing)," "Life Goes On," Ted Simon and his orchestra backed her solidly, and Brian Faye's conducting and directing were outstanding. ROBERT SOBELL

## SURFERS

Outrigger Hotel, Honolulu

The Surfers are home again, but without a permanent home. They're appearing at the Outrigger's main showroom, on a double-bill with guest artists (Sonny Charles, Beverlee & Sidro with the Sneakers and the Surfers) and a permanent Walkie address.

The group continues to provide a show long on laughs and polish. One thing is certain: they are never dull.

Big Al Naluni and cool Clayton Naluni back in the spotlight—the former as the clown, the latter as the straight man—and the rest of the group complete the light picture. There's pianist-vibean Pat Silva, drummer Joe Stevens and organist Buddy Naluni.

The mode is mad for a good portion of the revue—from "Sweet Caroline" to "Jailor, Bring Me Water." But there's a change of Hawaiians, too, in tunes such as "Maui Girl." WAYNE HARADA

## DICK JENSEN

Century Plaza, New York

Dick Jensen is a vocal treat and a visual treat. He is a cross between the explosive urgency of Ray Charles and the romantic vibrato stylings of Johnny Mathis.

Blend the two together and Jensen emerges, gliding around the stage as if he were on ice skates, shaking his body like Tom Jones, twisting like a moderate James Brown shouting like a Joe Cocker, romanticizing like a Mathis.

In his local debut Jensen was totally overpowering, working hard, fast, earnestly to prove that the string of major clubs he has played an unknown are worthy of his abilities.

This Hawaiian dynamo, whom this reporter first chronicled in Billboard's Hawaii special in July of 1969 is still Mainland, although he does the Hawaiian thing as an opener of "I Love You More Today Than Yesterday" registers the point that his interests are in adult songs. He grooves nicely in "Spinning Wheel," "Quando, Quando, Quando," "Love, Love, Love" and "The Vehicle."

Two soul singers, the Duncan Sisters add an infectious backing

and work nicely with the 10-piece Al Pelligrini band augmented by Jensen's own four-man rhythm section topped by guitarist-conductor Andy Sanchez. Jensen works comfortably with hard rhythm numbers and soft ballads.

ELIOT TIEGEL

## BEVERLEE & SIDRO WITH THE SNEAKERS

Outrigger Hotel, Honolulu

Beverlee & Sidro with the Sneakers are better than ever in their Outrigger debut. They're appearing in the main showroom till Saturday (24), and it's evident they are a headline act.

Leggy and lovely Beverlee is what singing's all about. She handily delivers the goods, mostly tried and trusted material, and her companions are decidedly both vocally and instrumentally.

Variety is the watchword. There are ensemble workouts, solos, and duets—each number a fine showcase for talent in the ranks. Beverlee's show-stopper are "Fancy" and "Snowbird."

Sidro, Beverlee's spouse in real life, displays a keen guitar savvy on his thoroughly entertaining medley of "Gone with the Summer," "Meditation" and "Ebb and Flow."

(Continued on page 40)



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OCTOBER 26**

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# Radio-TV programming



THE IDES OF MARCH, Warner Bros. recording group, pause with members of WEEL, Fairfax, Va., after a concert which also featured the Incredible Fog and Wooden Neckie. Left to right, front row: Larry Cash and Dave Hochmeier from WEEL, Washington, and Larry Millar, Robert Bergland and Jim Petker from the group. In the back row, left to right, are John Christy, of WEEL; Bud Becker, Washington talent promoter; Jay Beattie and Richard A. "The Weird Beard," who hosted the event; with Ides of March members John Larson, Chuck Somar, Bob Destocki, the road manager; and Mike Borch.

## KCMO Weds Pop & Country

KANSAS CITY, Mo.—KCMO, beginning immediately, is blending easy listening records with country music. But Dick Carr, new general manager of the 50,000-watt facility, emphasized "this will not be a country music station."

Basically, KCMO will be "marrying pop music and country music," he said. He mentioned that several years ago, when setting out to create the sound of WIP in Philadelphia, "we had several guidelines. On one hand, you had Frank Sinatra, on the other our own background in Top 40 radio. It took a long time to build WIP because you don't reproduce a WNEW—those stations happen. But we added sports and news, and promotion and soon the station had its own identity."

He pointed out that easy listening stations had leaned more and more toward music on the Hot 100 Chart of Billboard.

"And today, it's my impression that you find a great deal of records on the Hot 100 Chart influenced by country music."



ALEXANDER RABBIT, Mercury records artists, sent two of their members to WMOR-FM, Philadelphia, to thank Jerry Stevens for playing the album. Left to right, are, Charles Brodewicz, organist for the group; and Jerry Stevens, program director of WMOR-FM.

## WSAN Revamps Its Top 40 Format; Michaels Is MD

ALLEN TOWN, Pa.—WSAN, 5,000-watt station here programmed by Ed Leonard, is revamping its Top 40 format and has hired Johnny Michaels as music director and 6-midnight air personality. Leonard said that the station will be making an all-out music effort. Although the playlist has been cut considerably and "hardened" a bit, the station will expose some 15 new records a week. The idea is that the shorter playlist will give stronger attention to these new records. In addition, the station has launched a printed playlist and will be distributing this to local record stores and to record distributors.

Use of oldies will also be expanded and the station will play between three and five an hour. From midnight to 5 a.m.,

WSAN concentrates on progressive rock music and oldies.

Air personalities include Bob Ross, Sugarman, Jim Dougherty, Michaels, and Harvey.

## CKWW-FM 'Free Form'

WINDSOR, Ontario.—CKWW-FM has switched from MOR to a progressive free form format during broadcast hours from 6 p.m.-signoff, which varies nightly. There is one live air personality on from 6 p.m.-midnight, at which point the station goes automated. The reason for the switch, according to Mitchell Marcus of CKGM-FM, Montreal, is because the public in the

## WIBC's Todd Sees MOR in Danger

INDIANAPOLIS — "People may be worried about Top 40 stations losing their identity, but it's really middle-of-the-road stations who're in danger," according to Gary Todd, music director and morning air personality for WIBC.

WIBC, managed by Jim Hilliard, set out and is succeeding at carving a niche for itself in what previously had been considered and undecidable market. "Just recently, I monitored several radio stations. The rockers were all playing kind of an MOR playlist without really getting into it."

And he felt that a large number of MOR radio stations might be falling victim to the pressure and playing records that really have no hearing on their target audience.

"Middle-of-the-road stations should be easy listening stations without falling into the category of becoming a background music station. It's easy to fall into the category of a background station and a MOR station must be kept alert."

WIBC hinges its programming on between 20 and 30 hit singles, plus as many as 20 new albums on a given week. But those LPs are not left to chance; as few as two cuts may be cleared by Todd for airplay.

"Our whole format is based on familiarity. You can take any 10 new albums today and you'll more than likely find the songs 'Raindrops Keep Fallin' on My Head' or 'Close to You.' Most albums that come out today in the easy listening category are just renakes of tunes that were recent hits." By sticking largely to these LP cuts, WIBC is guaranteed of always having familiar music on the air.

As for singles, "by the time I get on a single, even one that fits our music sound, the artist or group has likely been on television several times and adults

probably recognize them even though they may not recognize the tune."

He pointed out, though, that you could take all of the music and, unless you have everything close to go with it, you could throw the whole station out the window. "There's a cliché that states radio is a giant that thrives on creativity and, if you don't feed it, it'll devour you. WIBC is very strong in promotion, community service, news."

In music, WIBC uses a hot clock programming pattern. Air personalities are allowed to pull the album cuts for their show, although a stack of albums is kept handy and kept fresh. The station plays artists such as Frank Sinatra, Ray Conniff, and among the newer things Todd is high on the Mike Curb Congregation, Hugo Montenegro, and the Buddy Fife albums ("only two or three cuts from the new LP"), plus "Nashville" by the Kossel Gardner on RCA Records.

Todd started in radio at KGB in Fairbairn, Alaska, while going to high school. "I was the kid who spent every single minute down their at the station... even took the news home to read it at night." He also worked at such stations as KOL in Seattle, KIMN in Denver when Ted Atkins was program director there, and CKY in Winnipeg, Can.

He also worked at KSON in San Diego when Ted Randall programmed the station Top 40. Before Randall got there, the station had 100 records on a jukebox. "That was real jukebox radio. You punched a button and talked up to the intro. It was really 'fun' because when you got to the 100th record, the whole machine had to recycle. That was in the late 50's. It was called TNT radio—Tunes, News, and Time."

He sighed, "Thank the Lord, WIBC isn't like that."

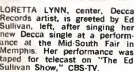
## Live Concerts Build Rapport for KRLA

LOS ANGELES—Through a flood of live concerts, many of which feature record artists KRLA's hasn't ever played. KRLA has been building up a strong rapport with listeners here, according to Bill Woods, head of promotion. By the end of the year, the station will have tied-in with some 60 preferences of artists ranging from Neil Diamond to Dionne Warwick. Concert Associates headed by Steve Wolf, president, and his partner, Jim Rissmiller, Concert Associates was formed about four years ago by Wolf, Rissmiller and Bob Eubanks. Eubanks later dropped out to host "The Newyorkers" on WTV series. And Concert Associates is now owned by Filmways.

To illustrate how effective the close cooperation between KRLA and Concert Associates is, the Top 40 station recently scored quite well in ratings against the long-dominant KHJ. A year and a half ago, said Woods, KHJ "had a two-to-one lead in the ARB audience survey, though, KRLA's Don Kerns had a 5.4 and his competitor's 6.4. And Dick's 7.8 to his competitor's 6.4." He said that he didn't want to negotiate jobs that KRLA program director Johnny Durkin has done, but that KRLA is back in business and the association with Concert Associates has surely helped.

The main sites used for the concerts include the Forum in Inglewood, which seats 18,000; the Anaheim Convention Center, which seats roughly 9,000; the Santa Monica Civic Auditorium, which seats more than 3,000; the Pasadena Civic Auditorium, which seats 3,000; and the Long Beach Arena, which seats 14,000. A Neil Diamond concert at the Anaheim Convention Center was sold out.

(Continued on page 40)



LORETTA LYNN, center, Decca Records artist, is greeted by Ed Sullivan, left, after singing her new Decca single at a performance at the Mid-South Fair in Memphis. Her performance was taped for telecast on "The Ed Sullivan Show," CBS-TV.



# Bobby Sherman's Third Gold Album

Released last week. Certified this week.



KMD 1032



- Includes 8-page scrapbook with photos of Bobby from the cradle to the stage.
- Contains two hit singles, "Julie, Do Ya Love Me," and "Hey, Mr. Sun."
- And fantastic cuts already getting heavy play "Sweet Gingerbread Man," "Spend Some Time Lovin' Me," "Good For Each Other," "Oklahoma City Times," and others.
- And we're backing it with newspaper ads, TV and radio spots, and in-store displays.
- A \$5.98 LP worth \$15 to his fans.





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# Campus News

**Ron Goldstein** is in charge of special projects for Warner Bros. Records in the Los Angeles office. He wants to hear from all college radio broadcasters who desire service from the company. Drop him a line at 4000 Warner Blvd., Burbank, Calif. 91505, or call him at (213) 843-6000.

Also regarding promotion is the **Do It Now Foundation's** album, *First Vibration*. They need money to keep up their drug abuse campaign, something for which everyone should be concerned these days since the candy man has taken two artists quite recently. I don't know what you are doing, but by all means promote this LP. All the money received for the sales of the album go to the Do It Now Foundation. It's time to stop talking and start doing something. If you do not have a copy of the album, the fantastic drug abuse spots which foundation has made, send your name and address on your station's letterhead to Rich, Do It Now Foundation, Box 231, Santa Cruz, Calif. They also accept money. They need your help now.

**Andy Meyer** at Bucknell University in Lewisburg, Pa., is the state campus coordinator for A&M Records. All stations in the Pennsylvania area wishing service should contact Meyer at 210 South Seventh St. Lewisburg, Call (717) 532-3711.

## Campus Dates

**Tom Rush**, Columbia recording artist, appears at Lawrence College, Appleton, Wis., Saturday (24) and Ripon College, Ripon, Wis., Sunday (25). . . **Judy Collins**, Elektra recording artist, appears at Valparaiso University, Valparaiso, Ind., Friday (23), and Marietta College, Marietta, Ohio, Sunday (25).

**Josh White Jr.**, who records for United Artists Records, appears at Coppin State College, Baltimore, Md., Wednesday (21); Parsons College, Fairfield, Iowa, Friday (23), and State University of New York at Cortland Saturday (24).

**McKendree Spring**, Decca recording artists, appear at Corning Community College, Corning, N.Y., Friday (23); University of South Carolina at Columbia, Saturday (24); and University of South Florida, Wednesday (28). . . **The Original Cante**, who record for TA Records, appear at Texas Tech University, Lubbock, Saturday (24).

**The James Cotton Blues Band**, Verve Recording artists, appear at Hawthorne College, Antirrh, N.H., Thursday (22), and American International College, Springfield, Mass., Friday (23). . . **Hermann Prey**, Deutsche Grammophon recording artist, appears at the University of Wisconsin, Madison, Thursday (23), and the University of New Hampshire, Durham (25).

**The Masters of Invasion**, who record for Bizarre Records, appear at Beloit College, Beloit, Wis., Saturday (24). **Wowie Zowie**.

**Traffic**, UA artists, appear at the State University of New York at Albany, Tuesday (20); Muhlenberg College, Allentown, Pa., Wednesday (21); the State University of New York at Stony Brook, N.Y., Saturday (24). . . **Comedian Uncle Dirty** will appear at Fairleigh Dickinson University, Rutherford, N.J., Saturday (24).

**Bob King**, who records for Blueway, appears at California State College, Hayward, Wednesday (21); Boise State College, Boise, Idaho, Thursday (22).

(Continued on page 40)

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# Rock Now. Rock Here.

Pulsating rhythms emanate never-ending sounds to the purple people. Billboard reports systematic or-b-like narrative of allusions telling all about all. Gemlike offerings deliver peace and other barker unto the disc people without price. Disc influential, noting the petlike manner in which Billboard gratifies such motif should acquire announcements concerning their particular creations.

"WELL SAID: THAT WAS LAID ON  
WITH A TROWEL." . . . Shakespeare.

In other words, advertise in the **Rock Now**  
Issue of Billboard (November 9th)

**AD DEADLINE: OCTOBER 26**

# Yesteryear's Hits

Change-of-pace programming from  
your librarian's shelves, featuring the  
disk's latest hits in the last  
5 years ago and 10 years ago hits  
week. Here's how they ranked in Bill-  
board's Yesteryear's Hits.

## POP SINGLES—10 Years Ago October 24, 1960

1. I Want To Be Wanted—  
Bradda Lee (Decca)
2. Save the Last Dance for Me—  
Dionne Warwick (Mercury)
3. Twist-Chubby Checker (Parkway)
4. My Heart Has a Mind of Its Own—  
My Heart (MGM)
5. Chain Gang—Sam Cooke  
(RCA Victor)
6. Devil or Angel—Bobby Vee (Liberty)
7. Let's Think About Living—  
Bob Luman (Warner Brothers)
8. I've Never Been in Love—  
(Warner Brothers)
9. Mr. Custer—Larry Verne (Era)
10. Theme From the Apartment—  
Ferrante & Teicher (United Artists)

## POP SINGLES—5 Years Ago October 23, 1965

1. Yesteryear—Beatles (Capitol)
2. Treat Her Right—Roy Head  
(Mercury)
3. Lover's Concerto—Toys  
(Dino Vocal)
4. Get Off My Cloud—  
Rolling Stones (London)
5. Keep On Dancing—Gentry (MGM)
6. Treat Her Right—McGee (Bugs)
7. Just a Little Bit Better—  
Herman's Hermits (MGM)
8. Everybody Loves a Clown—  
Guy Davis & the Playboys (Liberty)
9. Positively 4th Street—Bob Dylan  
(Columbia)
10. You're the One—Doo (Ca & Co)

## SOUL SINGLES—5 Years Ago October 23, 1965

1. I Want To (Do Everything for You)  
—Joe Tex (Dial)
2. Treat Her Right—Roy Head  
(Mercury)
3. Rescue Me—Fontella Bass
4. Respect—Otis Redding (Vot)
5. The "In" Crowd—  
The Isley Brothers (A&P)
6. Take Me to Your Arms—  
Kim Weston (Sordy)
7. The Baller—Facellar—Marie Gayle  
(Tania)
8. These Hands (Small But Mighty)—  
Bobby Blue (Duke)
9. Let's Move & Groove Together—  
Johnny Nash (Soda)
10. Papa's Got a Brand New Bag—  
James Brown (King)

## COUNTRY SINGLES— 5 Years Ago October 23, 1965

1. Hello Vietnam—Johnny Wright  
(Decca)
2. Beloved the South—Sonny James  
(Capitol)
3. Rock Drivin'—Son of a Gun—  
Buckley (Mercury)
4. Only You (Can Break My Heart)—  
Buckley (Mercury)
5. Green, Green Grass of Home—  
Porter Wagoner (RCA Victor)
6. The Baller at Southern Bell—  
Red Hayes (United Artists)
7. It Is Really Over—Jim Reeves  
(Mercury)
8. The DJ Duet—Ernest Ashworth  
(Hickory)
9. The Baller—George Jones (Musicor)
10. The Soles of Kitha Edler—  
Johnny Cash (Columbia)

## New Console at Record Plant

**NEW YORK**—The Record Plant has installed a new 24-track console with quadrasonic monitoring capability in its Studio "A." The equipment was produced by the Record Plant's audio manufacturing division. The firm also plans to install its own tape equipment.

These expansion moves will make the Record Plant's Studio "A" a total facility with all equipment including playback monitor systems.

# Seeing Sounds

By BOB GLASSBERG

At A & R Studios **Donna Warwick** was in to record a few numbers with **Hal Davis** and **Burt Bacharach**. David Frost and **Billy Taylor** have just completed an album for **Frost Records** produced by **Phil Ramone** entitled "From David Frost and Billy Taylor, Merry Christmas." **Wilbur Harrison** was in to record for **Sue Records**. And **Andy Tavares** was heard shortly to record an album without **Peter and Paul** for **Warner**.

The Master Rooms are now opened at Allegro Sound. They can accommodate both stereo and mono. **Sam Vincent** of **PEMCO** gets credit for the idea of remote recording via cable. In the Allegro Studios this week are **Yellow Payges**, **Tommy James**, the **Shirelles**, **Sharon**, and for **Buddah Records**, **Melanie** with her husband **Peter Sherkery** producing.

The **Chambers Brothers** have been in the **Columbia Recording Studios** lately, recording new songs for a new album.

**Riba Miska** has finished 30 second and 60 second radio and television spots for the **Edison Security Systems, Inc.**, entitled "Steal From Me No More." The music was composed, arranged and conducted by **Richard Buckner**.

**Dick Lavsky's** Music House has created original music for **J.C. Penney's** fall-winter national radio campaign package. "The Treasury," is the name for the 22 commercial in the package and was composed, arranged and produced by **Lavsky**. It will also serve as the **Penney 1970-71** musical theme. Among the musicians at the sessions were **Thad Jones** and **Joe Newman** on trumpets and **Grady Tate** on drums. The music is a big-band concept utilizing some of the most outstanding musicians around. The Music House also recently installed a new 8-track **Scully** and a **Moog**.

**Criteria Recording Studios** in **Miami** hosts **Bob Shad's** Mainstream Records artists **Lacewing**, **Raintree** and the **Rush**. **Shad** is producing with **Howie Alt** engineering. **Eric Clapton** is scheduled for a four day recording session. **Island Records** artist **Jimmy CH** is taping with **Chris Blackwell** producing. And **Dion** is doing an album for **Warner Bros.**, with **Phil Gernhard** producing.

**David Lucas Associates** has created the music for four commercials for the **Junior Hot Shoppers**. **Arnold Blum** was agency producer for **Van Stigdale**. The music was recorded at the **Warehouse, Lucas' New Studio**.

**National General Studios** has **Louis Armstrong** singing **Steve Karmen's** music for **Chrysler-Plymouth**. **Chico Hamilton** is doing **Wadsworth** commercials. **Yogi Berra** is producing jingles for **Florida Grapefruit Juice** and the **Cunard Line**. **Steve Karmen** is producing music for **Falstaff Beer** and **Tijuana Mills**. **Glen Oser** recording **Wonder Bread** music for **Ted Bates**. **Malcolm Dodds** producing jingles and **Rafis Records** is producing singles. **Epic Records** producing **Geordie** is producing singles under the supervision of **Bob Motta** and **Jerry Vance**. **Buster Grabbie** is recording commercials for **Governor Sargeant** of **Massachusetts**. The **Commissioner** of the **Virgin Islands** is in with the **Clinton Farm Agency** producing shots for the **Virgin Islands**. **Steve Karmen** is producing **Norvex** music and **Garisto-Hydan** is producing **Nabisco**.

At the **Record Plant's** East Coast Studios, **Mountain** is working on a new LP for **Windfall Records**. The **MCS** minus **John Sinclair** is in mixing a new LP for **Atlantic**. **Robert Lee** is in for **Artie Kornfeld's** **Livin' Productions**. And **Avco Embassy** has **Gershon Kingery** in doing a piano music album.

On the **West Coast**, the **Record Plant** is hosting the **Association** for **Warner Bros.**, **Roger Tillson** for **Atlantic**, **Claudia Longet** for **Barnaby**, **Maggie** for **Meridian**, **Dennis** for **ABC**, **Denny Daugherty** for **Unihill** for **Frank** and **Art** and for **Buddah** **Billy Kyle** and the **Inner Sense**, two new artists.

# Letters to the Editor

"Hungry Boss"  
Dear Editor, I want you for your help. You may not remember the name, but I was at **WHYN** in **Springfield, Mass.**, for three years, and I left there for **WMFK** in **Boston**. Within three weeks, I called you looking for work. This is a very peculiar sort of business. Though the industry is here, an out of work airman has an immense amount of interest and concern for his career, occasionally, he can get you a job. There were so many people who tried to help me during this time. Jim Hillard, Dick Summer, Jack Armstrong, Joey Reynolds, you—the list could easily go on for another page. Odds are not coming.

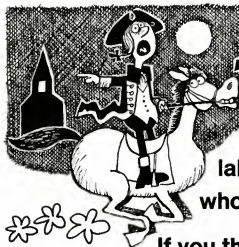
I found my job by opening up the **SRDS** book, pointing my finger at a radio station, calling them up and, in less than a week, I got a job as a program director and afternoon man at a pretty good station in **Richmond, Va.**

**Richmond** is a good medium market. And **WTVR** is sounding better all the time. The station has gone through many changes, including its call letters. But for about a year they have been doing better radio. The 10 format. **WTVR** has gone from nowhere to this in 19 station radio market. I suspect we'll be doing better fast.

We do have a 50,000-watt monster here, **WRVA**. The station has has to on helicopter. Why, I don't know. During heavy traffic times, it goes out and tries to find a car.

Am I in between? **WMEX** and **WTVR**, I sat in a week at **WIBC** in **Philadelphia**. Joey Reynolds brought me to the attention of  
(Continued on page 38)





# NEWS FLASH!!

In an eight way race to become the U.S. label for Canada's King Biscuit Boy and Crowbar, who do you think won?

If you think Paramount you're right.

And now that we've won we can offer you three things:

1. A hit single ... "Corrina, Corrina"  
PAA-0052
2. A hit Album ... "Official Music"  
PAS-5030
3. A hit group:

"All solid musicians, all together, beautiful...These guys have everything, material, technique, stage presence. Beautiful!"

Dick Lupoff in **CRAWDADDY**

"It's been a long time since rock'n'roll has seen a group as inventive and together as Crowbar."

**NEW MUSICAL EXPRESS**, England

"The band came on as easily the equal, sans reverence, and occasionally the master of Ronnie Hawkins' old pals from days of yore."

East Coast News in **FUSION**

Crowbar is "a very bright, hard-rocking ensemble...obviously well rehearsed...unceasingly lively."

Mike Jahn in **THE NEW YORK TIMES**

"Harp solos were outstanding...By the last song, the audience was standing..."

Charles Martin in **THE BOSTON GLOBE**

"Crowbar from Toronto were literally sensational...blew everybody's mind."

David Warren CFMQ on **KINOOKIMA ROCK FESTIVAL**

"Sensational tracks...I doubt if I've ever heard a tighter band."

Ritchie Yorke in **THE TORONTO TELEGRAM**

"Crowbar, a super-personality country/rock assemblage, had to rate with the best..."

Jim Thompson CKBB on **THE STRAWBERRY FIELDS FESTIVAL**

"It's been a long time since any band on the road has been as tight as Crowbar. It's not hard to see Crowbar taking the American scene by storm."

Talent in Action **BILLBOARD**

Official Music "contains some of the most interesting and exciting blues I've heard in a long time."

Peter Wilson in **THE VANCOUVER SUN**



"King Biscuit Boy with Crowbar put out some excellent rock-oriented blues which keep in touch both with modern and traditional forms of the blues."

Bill Musselwhite in **THE CALGARY HERALD**

"King Biscuit Boy is most probably one of the world's foremost blues harp masters." "Official Music" features some of the heaviest blues and rock music ever recorded."

Wayne Dion in **THE INDEPENDENT GRIMSBY**

"The album is as significant as "Music from Big Pink."

East Coast Column in **NEW MUSICAL EXPRESS**

"...ranks with the best of the years releases from the U.S....the epitome of all that rock can offer."

Album Review in **THE TORONTO TELEGRAM**

"...gives one reflections of what the highly touted Cream should have been. Crowbar is tight and together."

Bill Hentz in **THE REGINA LEADER POST**

"...it's obvious that the seven-man Crowbar could play circles around Canned Heat, Ten Years After, Led Zepplin and other equivalents. Crowbar should take the world by storm."

Jim Beebie in **THE TORONTO DAILY STAR**  
Crowbar



**Paramount keeps on truckin'**



# Letters to the Editor

• Continued from page 36

Jackson T. And it was a helluva feeling to work in my hometown, at the station that I grew up with, even if it was only for a short time.

I'm pretty happy at WTWR. If I were at the No. 1 station in the market I don't think I would be as interested. A No. 1 station can occasionally use the hands of a program director. Most of them are not sure how they became No. 1 and they become afraid to be creative, afraid they will lose the magic. A pro-

gram director has a much better chance to put his ideas into an air sound if he has a hungry boss.

Ron Savage  
Program Director  
WTWR  
Richmond, Va.

## Attitude Pays

Dear Editor:

May I comment on the several letters discussing broadcast professionalism and pay scale that appeared in your Oct. 3 "Letters to the Editor."

Broadcasting can be an excit-

ing, rewarding profession, or it can be a dull, dead-end job. The difference lies in the attitude of the individual and his willingness to grow in the profession.

Not everyone who works in a hospital is a doctor. By the same token, not every radio station employee can call himself a professional broadcaster.

To earn the degree Doctor of Medicine, a man spends eight to 10 long, lean, up-hill years through college, med school, and internship. Broadcasting demands as much of its profession-

A person is paid in relation to what he can contribute. As one manager I know says, "... anyone can talk and play records. It's what else you can do that counts." As much as it may hurt, it is true that a fair to average announcer who has nothing else to offer cannot command a fantastic wage.

The more a person can do, the more he can earn. The announcer who will "tune" his ability and talent to the maximum through formal education and extensive experience can tag himself a professional and demand the substantial salary that goes with the title.

In my decade in radio, I have never known an announcer who seriously set about gaining maximum experience who did not

receive professional respect and a five-figure salary well before 30.

On the other hand, every disk jockey I have encountered who lowered his sights to include only a board shift with little thought of personal or professional growth has left radio to a go-nowhere air shift.

The individual broadcaster must decide his own path. For the man willing to devote 10-14 hours daily for 30 or more years, the rewards are there, just as they are for the professional in any industry.

Larry McLeard  
WRFC  
Athens, Ga.

## A Reward

Dear Editor:

I had promised myself I would refrain from commenting on the recent editorial on the jock leaving broadcasting because it didn't offer him enough of a financial reward. It's always been my theory you get back from the business what you put into it. Wayne Denis of WRFB said it pretty well. However, the comments from Ken Rutherford at KODE spurred me into writing.

Knowing the Joplin market on a pretty good basis, I would accept his \$2 per hour as the top salary in the market. I've known a couple of jocks out of Joplin who did a little better than that. I think Phil Jay at WBB in Kansas City came out of Joplin and, although I don't know for sure, I bet he did better than that when he was there.

Grand Island is comparable in size to Joplin. In fact, both cities were in the running when ABC was looking for a "typical" midwestern city to feature in their "Now" series. (Grand Island won.) Here at KGLI, we start beginning jocks at \$15 to \$135 per week and those with experience for even more. Granted, that's not a fabulous salary compared to some, but for no more than these guys have invested in being educated and prepared for this position, it's not bad. In fact, it's a darn good starting wage for this area. Sure some of the factory workers make a bit more... but how many mornings a day do they arise dreading the day ahead. If you really love broadcasting you've never known the feeling.

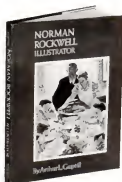
I also am 25 years old and have 10 years (some of them damn frustrating) in the business. I tried other jobs with higher pay and just was not happy. I came back into radio and have not been sorry for it. Sure, some of it's been uphill.

(Continued on page 50)

## KUVR-FM Bows—Play to Be EL

HOLDREGE, Neb.—KUVR-FM has gone on the air—will be simulcasting with KUVR until the daytime AM goes off the air and continue on the air until midnight. Don Gilbert reported that programming will be easy listening; owner William Whitlock terms the music as "sweeping strings." Gary Reise, formerly with KICX in Hastings, Neb., will host the FM show with Marilyn Jorges handling it on Saturday nights. Gilbert pointed out that it's the first time in history Holdrege has had a nighttime station.

OCTOBER 24, 1970, BILLBOARD



# NORMAN ROCKWELL ILLUSTRATOR

By Arthur L. Guptill

208 pages, 9x12 inches, 437 illustrations, 43 in color, \$14.95 until December 31, 1970, \$17.50 thereafter\*

In a changing America some things change very little. A Thanksgiving dinner, a soldier's return from war, a father awaiting the birth of his child, a boy's first haircut... these are just a few of the aspects of American life that Norman Rockwell has chosen to depict. Norman Rockwell's first *Saturday Evening Post* cover appeared over half a century ago, in May of 1916, when the artist was just twenty-one. And with that cover began the career of one of the few living American artists whose name and work are both known and loved by millions of Americans.

NORMAN ROCKWELL ILLUSTRATOR was first published 25 years ago. Today it is a rare collector's volume and virtually unavailable. This new anniversary edition, published exactly as it first appeared, with all the fine color plates and fascinating marginal drawings created by Rockwell especially for this book, documents both the life and work of an artist who has portrayed the "American man"—his dreams, his triumphs, his failures, pleasures and trials—with sure perception and obvious affection.

There is much to be seen and much to be enjoyed in these pages—a visit with Rockwell at his home and studio, a chance to see exactly how he created his famous *Post* covers, and dozens of anecdotes told by the artist himself. All the many sides of Rockwell's art are described and documented: his portraits and unending search

for the right model; the technical tricks he uses in painting; what paintings have given him the greatest professional satisfaction; the often unpredictable reactions of the American public to his *Post* covers; his superb murals, calendars, advertisements, book and magazine illustrations.

NORMAN ROCKWELL ILLUSTRATOR contains 437 illustrations—43 in color, plus 250 covers for the *Saturday Evening Post* done over a period of thirty years—and offers a pictorial panorama of a growing and changing America. You will see his earliest covers and those he created during the years of World War II and after. The color illustrations include Rockwell's most famous works: *The Four Freedoms*, the *April Fools' Day* cover (in which he deliberately planted 45 mistakes), the *Willie Gillis* Series, a homecoming Marine, the charming character, and many, many more.

Now seventy-six years old, Mr. Rockwell lives and paints at his home in Stockbridge, Massachusetts. In addition to being an active member of the faculty of the Famous Artists Schools in Westport, Connecticut, he gained new recognition with his moon-shot paintings, now in the Smithsonian Institution. Represented in The Metropolitan Museum of Art, Rockwell has just recently been named "Artist of the Year, 1969" by his colleagues of The Artists Guild of New York.



## NORMAN ROCKWELL ILLUSTRATOR

by Arthur L. Guptill

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# Who's Next?

Thousands of young people's lives have ended tragically as a direct result of drug abuse...including some of the finest talents of our time.

## Who is Next?

### To Our Fellow Deejays:

Social action and community involvement—on the air and off—can help prevent this mindless waste of lives. **BRUCE MORROW**, New York, works closely with his young audience encouraging them to start their own groups to combat drug abuse. His off air campaign uses the stories of ex-addicts to strengthen the message and on the air his station has presented over 4,000 case histories which speak eloquently against drugs.

**HERB KENT**, Chicago, is active in the reach-out program for young people. Finds jobs for minority youths and through his appearances in schools encourages students to pursue an education. He was instrumental in raising over \$20,000. for a recent community project.

**TOM CAMPBELL**, San Francisco, initiated a job for youth program and Drug Alert which broadcasts emergency information on lethal drugs in cooperation with community switchboards and law enforcement officials. He is active in student groups, educational seminars and drop in centers and publicizes his home telephone manned 24 hours a day, to refer those in crisis to people who can assist.

**MURRAY KAUFMAN**, Washington, designed and circulated CAPP, Community Action Program Package. The 200 page manual gives vital community drug information including list of speakers and organizations. Murray promotes and directs youth concerts while working with parent groups to educate them to cope with drug problems.

**ROB SHERWOOD**, Minneapolis, visits the high schools in his area, sometimes as many as seven a day. He has created a Smart Set Project for youth and also uses telephone contact and correspondence to advise and assist the people who come to him for help.

**BARRY CHASE**, Atlanta, teaches classes in a ghetto area YMCA. Chase takes ex-addicts and current addicts to high schools on an educational project and has organized a youth group, The Metropolitan Atlanta Council on Alcohol and Drugs (MACAD).

**DON WEST**, Denver, took a crash course on drugs with Denver's district attorney to provide himself with a working knowledge of the problem. Now West works closely with Denver's Veterans Hospital, holds rap sessions with listeners and participates in conferences with high school administrators and members of the medical profession.

**TOM MURPHY**, Seattle, urges young people to become involved in social projects such as Half Way House and does a school lecture series. He is working with the Washington Education Association on a forthcoming drug seminar in Seattle in which he is a featured speaker.

**MIKE HARVEY**, Miami, promoted a free concert series held without incident on the lawn of Convention Hall in cooperation with the City of Miami Beach. He provides a weekly news letter to the young people and through schools and record stores distributed posters on the adverse affects of various drugs.

**RUFUS THOMAS**, Memphis, spends much of his free time off the air meeting with parent groups and working to organize neighborhood action projects with both parents and their children. Thomas also produces and broadcasts anti-drug spots.

**MARCELLO TAFOYA**, Austin, holds "open hearings" on drug abuse communicating with the Spanish speaking population in his area. He produces and broadcasts anti-drug spots concentrating on the citizens loss of rights when convicted of a felony and is deeply involved with the Mexican-American community.

What are you doing?

Let's exchange ideas, pool our knowledge and do something positive to help resolve the problem.

Let us hear from you.

Tom Campbell,  
KYA,  
San Francisco, California

Barry Chase,  
WQXI,  
Atlanta, Georgia

Mike Harvey,  
WFUN,  
Miami, Florida

Murray Kaufman,  
WWDC,  
Washington, D.C.

Herb Kent,  
WVON,  
Chicago, Ill.

Bruce Morrow,  
WABC,  
New York, N.Y.

Tom Murphy,  
KJR,  
Seattle, Washington

Rob Sherwood,  
KDWB,  
Minneapolis, Minn.

Marcello Tafuya,  
KTGN,  
Austin, Texas

Rufus Thomas,  
WDIA,  
Memphis, Tenn.

Don West,  
KIMN,  
Denver, Colorado

A Billboard Editorial

### **Exemplos:**

Thursday (22): Pacific Luther

### College Programming Aids

## State University at Los A

WVBU, Bucknell University, Lewisburg, Pa., Stephen P. Selinger

WBCR, Bluffton College, Bluffton, Ohio. Warren Carter reporting.

KBC, Rockhurst College, Kansas City, Mo.-Pete Medical reporting

Starr, Apple.

40

NASHVILLE—"Hee Haw"

\*\*\*\*\*

• Continued from page 32

The shows are promoted by

But one of the major benefits

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11/11/2016

Tide." He often sings with Bever-

Also on the bill were Polydor's

1000

These are best-selling middle-of-the-road singles compiled from

[illegible]Billboard SPECIAL SURVEY For Week Ending 10/24/77



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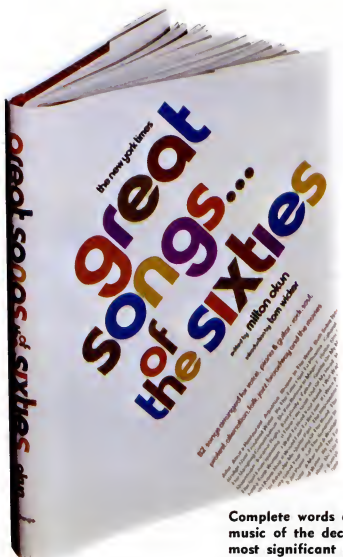
is a compilation of 82 songs—representing the most significant messages for America's generation in the last decade. For the music industry, this book provides insight into the historical, political, social and cultural attitudes of our society.

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Every relevant song of the decade is included in this spiral-bound volume—from the kaleidoscopic messages of Lennon and McCartney to the complex charms of Bacharach and David, from the imagery of Paul Simon to the realities focused on by Bob Dylan. The words and music of all 82 songs are printed in full, providing complete material for analysis and reference. In addition, GREAT SONGS OF THE SIXTIES has been "decoded" and reconsidered in the light of America's generational, technological and racial crisis by producer-musicologist Milt Okun and political expert Tom Wicker, associate editor of The New York Times.

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# Coin Machine World

## Utah Programmer Faces 'Jukebox Rock Backlash'

SALT LAKE CITY—Charts and radio playlists are important jukebox programming aids but there are many other variables. Ray's Music Co. programmer Boyd Nielsen here has even come upon what he calls "rock backlash" where locations are requesting "Okie From Muskogee" which is played to tease and roust the younger patrons. Referring to the McGuffey-Hagard establishment-oriented Capitol record popular in late 1969, he says: "I've heard about 10 requests for it lately. I'm sure it's a kind of backlash against

the kids. A lot of adults are tired of having so much rock music on the jukeboxes and are playing this record in self defense.

"In this one tavern there is a bartender about 35 who requested "Okie From Muskogee" and the record is really playing in the spot. I ask him all the time if he's the one who is playing it and he swears a lot of people are playing it."

Older records receiving heavy jukebox play are nothing unusual in here. One of Nielsen's top playing records right now is Charley Pride's "Is Anybody Goin' to San Antonio."

Nielsen admits that the variety *(Continued on page 44)*

## New Finnish Coin Causes Confusion

HELSINKI—A new cupronickel coin, valued at one Finnish mark, is causing confusion among operators and importers of coin-operated machines. The new coin, similar to the old silver one but 3 grams heavier, is in most cases rejected by the machines.

According to Allan Soiniemi, director of the Finnish Mint, all importers of coin-operated machines were advised of the change and it is not the intention of the Finnish government *(Continued on page 44)*

## NEW ROWE PRESIDENT

## Harry Martin Tells Industry Views

By EARL PAIGE

ST. LOUIS—Rowe International was the first U. S. manufacturer of jukeboxes to show its 1971 line and the firm's new president is indicating that the industry can look for even more firms from the Whippany, N. J.-based subsidiary of Triangle Industries. As for predictions about 1971 jukebox business, Harry Martin is cautiously opti-

## Active Amusement Buys Parts Firm

PHILADELPHIA—Joe Ash of Active Amusement Machine Co. here has acquired the coin machine parts division of Black Marble Co., a pioneer firm in coin machine parts and supplies, and will continue to service all existing accounts. Henry Block, founder of Black Marble, is retiring after 41 years in the business. Ash has a branch firm in Scranton.

mistic, but the feeling here during the sales meeting with distributors would definitely point to a turn around in business.

The industry doesn't know Martin well as yet. He comes from the electronics industry and from Rowe's parent organization, also rather unique and new to the jukebox business.

At the convention here, Martin amiably took some kidding from his sales executives. One joke concerned how he assumed the presidency: "Someone wearing golf shoes stepped on his IBM card," said Hank Leonard, a comedian who is better known as "Senator Claghorn." Martin was also introduced at one point as "now being one of us."

In a long interview fitted in with his busy schedule, Martin's estate knowledge of the jukebox business becomes all the more surprising, considering the relatively short time he has been

## New Wurlitzer 1-Speed Model Threat to LP's

CHICAGO—If jukebox operators and patrons continue to look upon the little LP 7-in. album with indifference, jukebox manufacturers may revert to single speed phonographs, according to Robert Bear, sales manager, Wurlitzer Co., which for the first time is offering one version of its new Zodiac model without the album feature. Other models, however, will play LP's.

Bear seems reluctant to give up on the little 33 1/3 r.p.m. disks, but says: "If the public *(Continued on page 48)*

## Wurlitzer Jukebox: New Style, Options

By EARL PAIGE

CHICAGO—Wurlitzer's new Zodiac jukebox represents a new styling and a line of machines offering operators many variations and options. One option is a "Record-Now-Playing" indicator that will be standard on the deluxe model. Another option is the four-quarter accumulator which allows for variable pricing never before available on Wurlitzer jukeboxes.

The Zodiac, shown privately to distributors, was officially un-

veiled at Music Operators of America recently and is characterized by the celestial Zodiac design created in seven colors covering the blue-green spectrum. The Zodiac symbols are used importantly in several play information panels.

The Zodiac will be slightly higher in price, according to sales manager Robert Bear, although models without the little LP feature will remain the same. *(Continued on page 44)*

## IN EUROPE

## Seeburg Dist. Adding Games

By WALTER MALLIN

HAMBURG—Seeburg's West German representative, Seewend GmbH, has acquired the exclusive distribution rights for Sega amusement equipment.

This is third major manufacturer to be represented by Seewend which already has exclusive distribution rights for Williams equipment (for the last

five years) and for Chicago Coin (since March 1970).

Chicago Coin has also appointed a Seeburg affiliate, Seerome, to represent its interest exclusively in Italy.

Announcing this news, Seewend joint manager Hans Rosengewitz told Billboard that he *(Continued on page 44)*

## New Equipment



Wurlitzer—200-160-100-Selection Phonograph

Wurlitzer's new Zodiac jukebox offers as an optional feature the increasingly popular "Record-Now-Playing" digital indicator at the upper right of all new looking phonographs. The Zodiac signs are carried through in several key areas as in the play information panels. The design is all new: for example, the front center glass panel using seven color shades. Sleuben glass etching, grained panels of pecan finished Parkwood, metal end glass and translucent plastics all combine for pleasing appearance. Internally, the amplifier of the stereo machine, the junction box, stepper, power supply and paymark have all been moved to the top for easier servicing. In terms of better sound, a scratch compensator, balance control and individual base and treble controls are featured. Of the new features is the four-quarter accumulator which allows for the insertion of quarters and half-dollars up to \$1 before selection is made. The dollar bill acceptor is optional and has a separate cash container. A security cash container is also offered that automatically locks when removed from the machine. A pegging system, income computer, wall boxes with or without speakers and the Satellite II combination speaker/selector are all additional accessories available.

## Nebraska Jukebox Meeting



NEBRASKA jukebox operators met recently in what was the largest gathering ever held by the Coin Operated Industries of Nebraska (COIN). Scenes from the banquet attended by over 70 people show that many wives participated. Howard Ellis (second

photo) accepts a special Music Operators of America (MOA) award; Fred Granger (center) stands beside Mr. and Mrs. Ed Kort (he is COIN president); Ed Zornitsky (right) speaks while MOA president A. L. Lou Place and Mrs. Howard Ellis listen.





# Harry Martin Tells Industry Views

Continued from page 43

theater ticket vending, is still involved in a joint marketing plan with All Tech Industries offering a Rowe golf pool table, may be expected to acquire more amusement oriented companies, is moving ahead in film jukeboxes with an eye to the educational field—and much, much more.

All of which seems contradictory because Rowe has been rather quiet of late and operators have seen very few advertisements from the company.

"We have trimmed down to fighting weight and will be very careful about letting those inches creep back on our belt," Martin said in a sales talk earlier and repeated in the interview. "One of the first cuts we made in respect to the tightening economy was to cut out advertising," he acknowledges.

A more dramatic trimming move, perhaps, was to have Rowe personnel stage the annual sales convention instead of the usual professional organization (a saving of over \$25,000). Martin indicates that this saving will go into promotion of the new jukebox line.

On a more personal note, he says: "I told everyone that we would fly coach—and I'm still flying that way." Then he said something that probably accounts for the tremendous respect he enjoys from subordinates: "I have always felt that rank does not afford the privileges many people think it does."

Martin says that he is at



HARRY MARTIN

work most mornings in Whippany at 8:30, driving 30 minutes from his home in Westfield, N. J. The golf shoe joke was cleverly kept because golf happens to be a favorite hobby, as is bowling. He smokes cigarettes and thinks that the surgeon general's warning in 1964 was based on people who are not as careful about their health as he is. Every weekday morning he does a routine of Canadian Air Force exercises, rewarding himself by not doing them over the weekend.

Triangle acquired Rowe, he explains, because the firm wanted to get into more consumer oriented products. Until this significant move, Triangle was a building construction industry oriented firm involved in wire and cable, copper tubing, plastic pipe, copper fittings, steel conduit, electric railways and—about the only thing jukebox operators are familiar with

—electrical cord sets, including those normally found in the home.

Rowe accounts for about 25 percent of the corporate operating income and about one-third of Rowe's total sales would be represented by products produced at the Grand Rapids, Mich. factory where jukeboxes are a major product along with the \$1 bill changer, other coin changers, the background music system and accessories relating to music.

Turning to subjects related specifically to the jukebox business, Martin discussed factory ownership of distributors, direct sales, the movement in music by large vendors, Rowe's international marketing picture and the general effects of Triangle's acquisition of the long established Rowe AMI company.

He points out that one effect of Triangle's purchase of Rowe was to make the first change in the styling of the firm's vending machines in seven years. This step in broadening the product line is more dramatically emphasized in this year's MM5 jukebox line.

Martin has some rather surprising observations. For one thing, he answers critics of factory owned distributors with the point that this actually brings about a more equitable responsibility for meeting sales objectives. Rowe has only three factory-owned distributorships; however, these represent eight offices in five states.

(Continued on page 48)

## What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

### Baltimore; Soul Location

Jerry J. Ennet,  
programmer,  
Evans Sales  
& Service



#### Current releases:

"I'll Be There," Ray Charles, ABC/ITC 11271;  
"Stand by Your Man," Condi Staton, Fone 1472;  
"Lovers Weepers," Etta James, Cadet 5676.

#### Oldies:

"Sugar, Sugar," Jimmy McGiff.

### Chicago; Adult Location

Paul Brown,  
operator;  
Betty Schott,  
programmer;  
Western  
Automatic Music



#### Current releases:

"Sweetheart," Engelbert Humperdinck, Parrot 4054;  
"Joanna," Mike Nesmith & The First National Band, RCA Victor 0382;  
"Orange Blossom Special/Don't Antonio Rose," Essiee Galt, Ramwood 882;  
"Detroit City," Dean Martin, Reprise 0955.

### Fremont, Neb.; Country Location

Ted Nichols,  
programmer,  
Automatic  
Vending



#### Current releases:

"Sunday Morning Coming Down," Johnny Cash, Columbia 94211;  
"Joanna," Mike Nesmith, RCA Victor 0382;  
"It's Only Make Believe," Glen Campbell, Capitol 2905.

### Gaffney, S.C.; Young Adult Location

Hai Shinn,  
operator;  
Gene Hough,  
programmer;  
Star  
Amusement Co.



#### Current releases:

"I'll Be There," Jackson 5, Motown 1171;  
"Hello Durlin," Conway Twitty, Decca 32661;  
"Cracklin' Rosie," Neil Diamond, Uni 52330;  
"It's Only Make Believe," Glen Campbell, Capitol 2905.

### Milwaukee; Soul Location

Jim Martin,  
programmer,  
Mitchell  
Novelty Co.



#### Current releases:

"Lovers Weepers," Etta James, Cadet 5676;  
"Haven't Help Us All," Stevie Wonder, ABC 4309;  
"Groove," King Floyd, Chimneyville 435.

### Milwaukee; Teen Location

Cliff Cotrell,  
programmer,  
Mitchell  
Novelty Co.



#### Current releases:

"Green-Eyed Lady," Sugarloaf, Liberty 56183;  
"Fire and Rain," James Taylor, Warner Bros. 7423;  
"I'll Be There," Jackson 5, Motown 1171.

### Moherly, Mo.; Country Location

Don Skinner,  
operator,  
D & J  
Amusement Co.



#### Current releases:

"There Must Be More to Love Than This," Jerry Lee Lewis, Mercury 73099;  
"For the Good Times," Ray Price, Columbia 45178;  
"Snowbird," Anne Murray, Capitol 2738.

### Moherly, Mo.; Teen Location

Jack Couch,  
operator,  
D & J  
Amusement Co.



#### Current releases:

"Crazy Woman," Brian Hyland, Uni 52400;  
"Tighter, Tighter," Alvin & Kicking, Roulette 7078;  
"Cracklin' Rosie," Neil Diamond, Uni 52330.

### Salt Lake City; Country Location

Raymond  
Samuelson,  
operator;  
Boyd Nielsen,  
programmer;  
Ray's Music Co.



#### Current releases:

"Is Anybody Goin' to San Antonio," Charley Prich, RCA Victor 9606;  
"Sunday Morning Coming Down," Johnny Cash, Columbia 45178;  
"How I Got to Memphis," Bobby Bare, Mercury 73099.

### Salt Lake City; Teen Location

Ted Samuelson,  
operator;  
Boyd Nielsen,  
programmer;  
Ray's Music Co.



#### Current releases:

"Fire and Rain," James Taylor, Warner Bros. 7423;  
"Snowbird," Anne Murray, Capitol 2738;  
"I'll Be There," Jackson 5, Motown 1171.

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# Harry Martin Tells Industry Views

\* Continued from page 45

"We would prefer not to own distributorships but we have been unable to locate competent independent distributors in some markets. I say competent with

the understanding that this is a broad term.

"The independent distributor often feels put upon and it is true that he is the first to be asked to increase his quotas. But company owned distributorships actually help to carry the total sales responsibility and divide it more equitably," he pointed out in saying that Rowe has taken over offices in Richmond, Va. and New Orleans (Trimount, Rovenoco and Bush International are other Rowe-owned offices in New England, California and the Southeast respectively).

Although he prefaces his remarks about direct selling by saying he is no expert, Martin says he cannot see any future in it. "The whole heart of the distribution system such as we have is based on the premise that franchised distributors will sell to operators. Those distributors that sell to location owners are bound to drive their operator customers away."

Rowe's name has been mentioned in operators meetings

where direct sales were discussed and Martin said the company recently terminated one distributor who was selling direct.

"Does the bar owner want to get into the business of advertising and trading a used jukebox? The distributor is equipped to take back older models and refurbish them."

"Direct sales is contrary to the whole philosophy of ecology we're beginning to adjust to today where the emphasis is to use less and less material and perpetuate the life and reusability of products, equipment, containers and so on."

Another concern of operators has been the acquisitions of music routes by ARA Services, Servomation, Interstate United, American Automatic Vending and other huge vending firms, but Martin thinks there will always be a place for the small, independent operators.

Moreover, while operators worry about vendor capitalized routes competing with them, and while distributors worry about vendors buying large quantities of jukeboxes direct, Martin believes that the entry of the large vendors into music will bring down the price of equipment to all operators, large and small.

As for the buying power of an ARA Services, he says: "One could also cite the various vending companies that have banded together such as Automatable Services, Inc. This is a factor you have to cope with in any industry. Every manufacturer has to cater to volume buyers."

"Every manufacturer predates his product sales on some price breaks or price advantages as volume increases. Our whole quota system for the distributor is predicated on volume, on the distributor obtaining the various plateaus of the quota system. The operators supporting the distributor will benefit through the improved purchasing power of the distributor."

As for the competitive threat of large vendor-backed music routes, he adds: "This small operator will be successful because he can provide local service that

## Association Digest

### FLORIDA

WINTER HAVEN—The Florida Amusement and Music Association (FAMA) is inviting comments of members regarding a letter being circulated by Addy-Guy Supply Co., Inc., Orlando, Fla., to business places throughout the state. The letter suggests that locations own their own machines and the firm lists jukeboxes, pool tables and all types of vending machines that it can make available.

FAMA also is exploring a pilot program to train jukebox mechanics through the Polk County Vocational-Technical Center. President Wesley Lawson hopes a statewide program can be established. In other matters, FAMA is warning members about an attempt to change an ordinance in Tampa whereby the license fee on any coin-operated machine would be hiked from \$5 to \$10 and even \$20 per unit.

### NEBRASKA

OMAHA—Coin Operated Industries of Nebraska (COIN) president Ed Kort has condensed all the minutes of a recent meeting into 10-page report. COIN is expanding its activities in many areas. Ted Nichols (pictured in "What's Playing" in this issue) will be chairman of a committee organizing a 20th anniversary. A possible convention next spring could involve several states.

COIN is also assigning a committee that will visit the state tax commission to investigate the enforcement of violations. Operators are complaining that out-of-state salesmen are selling machines direct to Nebraska locations without collecting or reporting the sales taxes on the sales. Nebraska is a focal point of considerable direct sales activity.

is not stereotyped into a national type."

Martin prefers to be less specific about Rowe's plans to expand its Phonovue, saying only that "We plan an extension of the application to other competitive phonographs." He says the All Tech marketing plan has worked out "reasonably well" but is more mysterious about future diversification into amusement games.

"We view other amusement acquisitions very favorably because the more product that we can be in a position to offer our distributors that they're already selling, the better job we can do for them."

In international areas, Rowe is licensing manufacturers in Mexico, Europe and Asia and is involved extensively in South America where he envisions the development of another Common Market. Acknowledging the uncertainty in certain countries—Chile, for example—he says: "Naturally, our approach to marketing in those countries where there is political unrest has to be careful and conservative."

He views the jukebox business

as growing significantly abroad and developing importantly in America, too. "The photograph is no longer a side show in a carnival—it's moving into locations that never used to consider a photograph."

This year, he is determined that Rowe will move more importantly, too.

## Poor Pressing Hurts

\* Continued from page 44

generate considerable over-play (where several patrons punch the same record simultaneously with one play satisfying them all). "The Seeburg console is working fine because it only plays in the booth if the patron puts money in it."

He says that the Mormon influence here does not affect jukebox programming. "We had one single from the Mormon Tabernacle Choir that was a hit in 10 or 15 spots, but this is about it."

Just back from a two week vacation when reached by telephone Nielsen said he had a lot of catching up to do. "It's surprising how many new records can come out in just two weeks."

## New Wurlitzer Unit

\* Continued from page 43

don't want them, operators aren't interested."

At least three companies are now marketing Little LP's and all the new 1970 jukeboxes will play them, including all but one Wurlitzer model. By eliminating Little LP feature, the one Zodiac model remains the same price as last year's, indicating that manufacturers may take a new look at twin speed jukeboxes.



SEEBURG distributor Joe Fitzpatrick, president, South Atlantic Dist. Co. (left), is congratulated by Sid Keel at the grand opening of the firm's new facility in Raleigh, N.C.

OCTOBER 24, 1970, BILLBOARD

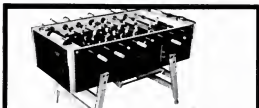
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## Soul Sauce

BEST NEW RECORD  
OF THE WEEK:"Help Me  
Find a Way"LITTLE ANTHONY  
& the IMPERIALS  
(UA)

By ED OCHS



**SOUL SLICES:** Breakout of the week: **Presidents**, "5-10-15-20" (Sussex). Also right in that bag are **Johnny "The Barber" Byrd**, **Friends of Distinction**. Get hip to big-time hits from O.V. Wright, **Intruders**, **Israel Toltbert** and at last **Tyrone Davis** and **Kool & the Gang**. Still smokin' are the **Isleys**, **Barbara Acklin**, **Eddie Floyd**, **Fay Charles**, **Etta James**, **Satisfactions** and **Faith, Hope & Charity**. Plenty of play left in **Anne Peebles**. **Freda Payne** has done it again, inching its way to the top to her "Band of Gold" millionaire. . . . Atlantic will bring its guns like this month and next when **Aretha Franklin** plays **Philharmonic Hall**, Oct. 25. **Clarence Carter** headlines the **Apollo** in November, and **Roberta Flack** plays **Wagner College**, Nov. 20. She'll star again at the **Apollo Theater**, Dec. 2-8. . . . **Betty Everett** has signed with **Fantasy**. **Leo Austell** and **Calvin Carter** of **Showcase Productions** will produce **Mix Everett** in Chicago. The label's also cookin' with "Another Man's Song," by **Little Big Horn**. . . . Canyon, featuring **Eddie Haddad**, are looking for a hit on "Funky Music" for **Mercury**. . . . **Willie Mitchell** is producing on "Easy Money" for **Sam**. . . . **Sam** is no longer a **Sham**, but a **Samudio**. First LP for **Sam Samudio** on Atlantic will be "Hard and Heavy," produced by **Wesley & Dowd** in Miami. "Me and Bobby McGee" is the single. . . . New York newscasters named **WLIB's** "Black Views"—with **Livingston Wingate**—best local documentary. The show is aired every Sunday afternoon at 5:30. . . . **Motown's V.I.P.** label is back in action with LP's from the **Spinners** and **Henrys** of **Stone**, who have got a single to sell in "It's a Lonesome Road." . . . **Alco** has grabbed another hot master from **Birmingham** called "A Woman's Way," by **Rozetta Johnson** on the **Clintone** label. . . . **B.B. King**, off and running with a new album and his "Chains & Things" single, appears on the **David Frost Show**, Oct. 28 and the **Flyp Wilson Show**, Dec. 17. **B.B. King** watches are off the production line and being marketed, according to his press, similar to the **Spiro Agnew** watches. With some differences, I trust. . . . No doubts about **Dave & Jimmy Ruffin**, **Stevie Wonder**, **Martha & the Vandellas**, **Smookey Robinson** and anything else that's **Motown** blessed. . . . **Dave McAlleer** writes from **Pye** in England that **Karl Van Dyke**'s big one for **Motown** was "Soul Stamp," and that the **Main Ingredient** hit was released by **RCA** a few years ago by the **Insiders**, now the **M.I.** Dave picks up the rights for **Pye** to U.S. soul disks not represented in Britain. That's **Pye Records**, **ATV House**, **Grand Cumberland Place**, London. . . . **Liberty/UA** is clicking with **Anthony & the Imperials**, **André & the Disciples** (Christian People), **Barbra Wilson**, "Stealing Moments Corporation's" "Goodfootin'." **Robert Patterson** is next with "Soft Touch." . . . LP of the Week: **Paul Kelly's** "Stealing in the Name of the Lord," **Happy Tiger**. Also **Frankedelle**, **Willie Mitchell** and more **Motown**. The **Four Tops** "Changing Times" album is a smash. . . . One of our local ears says the **Supremes** "Stone Free" is smash single material. . . . **Soul Sauce** picks and plays: **Oncoming Times**, "If You Had My Love" (Duo); **Flaming Ember**, "I'm Not My Brother's Keeper" (Hot Wax); **Joe Tex**, "The Only Way I Know to Love You" (Dial); **Willie Hightower**, "Time Has Brought About a Change" (Fame); **Jodi Gayles**, "You Gotta Push" (Thomas); **The J.B.s**, "These Are the J.B.'s" (King); **Glass House**, "Stealing Moments" (Invictus); **Eddie Holman**, "Cathy Called" (ABC); **Clyde McPhatter**, "Why Can't I Get Girls Together" (Decca); **Desmond Dekker**, "You Can Get It" (Unit); **Doris Troy**, "Kathy's Ladder" (Apple); **Jackie Moore**, "Precious Precious" (Atlantic); **Al Perkins**, "Second Hand Love" (Atco). Also: **Florence Devore** on **You, Little Grady Lewis** on **Wand**, **Mirettes** on **Zea**. . . . I don't want to forget to mention disks that keep on keeping on by the **Lost Generation**, **Barrow Fletcher**, **Anne Peebles** and the **New Youngbloods** on **Zea**. . . . Not only does **George Morris**, national promotion man for **Hot Wax**, read **Soul Sauce**, but so does **Ed Ward** of **Rolling Stone**. Do you?

## ZBS Plans Uptate Studio

Continued from page 34

leeki, is the chief engineer at ZBS and worked as chief engineer at CKGM when he was 23 years old.

Also involved in the new studio is **Richard Shanks**, who is credited with starting free form radio in New Orleans at both

WWOM-FM and WIMR-FM. Meatball's show will be syndicated as a four-hour weekly program on CKGM from 11 to 12 p.m. and will be for daily four-hour syndication.

Business manager at the studio is **Larry Klein**, president of the operation is **Bob Derand**.

## BEST SELLING

## Billboard Soul Singles

\* STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, Mo. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, Mo. & Pub.	Weeks on Chart
1	1	I'LL BE THERE Jackson 5, Motown 1171 (Jobete, BMI)	5	26	25	LOVE UPSISING Otis Leavell, Capricorn 620 (Julie-Brian, BMI)	8
2	3	SUPER BAD (Parts 1 & 2) James Brown, King 6329 (Cited, BMI)	7	27	22	GIMME SOME General Crook, Down to Earth 103 (Harvest, BMI)	9
3	3	EXPRESS YOURSELF Charles Wright & the Watts 103rd Street Rhythm Band, Warner Bros. 7412 (Warner-Tamerlane, BMI)	3	28	30	I DID IT Barbara Acklin, Brunswick 5540 (Julie-Brian, BMI)	3
4	4	STILL WATER (Love) Four Tops, Motown 1170 (Jobete, BMI)	8	29	40	ACE OF SPADES O.V. Wright, Bull Back 615 (Don, BMI)	3
5	5	STAND BY YOUR MAN Curtis Stills, Arista 1472 (Goliath, BMI)	9	30	32	HEART ASSOCIATION Emotions, Volt 4043 (Periviv, BMI)	4
6	7	ENGINE #9 Wilson Pickett, Atlantic 2765 (Assured, BMI)	4	31	—	BIG LEGGED WOMAN Israel Toltbert, Warner 106 (Carnival, BMI)	1
7	8	10 TAKE YOU Three Degrees, Raycaste 7058 (Pamphlet/Mala, Arista)	7	32	—	THE TEARS OF A CLOWN Smoker, Robinson & The Miracles, Tama 54199 (Soul, BMI)	1
8	14	UNGENA ZA ULUMWENGU (Unite the World) Tampamongo, Gordy 7102 (Jobete, BMI)	3	33	33	I HAVE LEARNED TO DO WITHOUT YOU Manis Peoples, Volt 4044 (Groovesville, BMI)	10
9	10	DEEPER & DEEPER Freda Payne, Invictus 9030 (Gold Forever, BMI)	5	34	34	MONEY MUSIC Roxie in the Band, Spine 106 (Greyhound/Dorfin, BMI)	3
10	10	SOMEBODY'S BEEN SLEEPING 100 Proof, Invictus 9030 (Gold Forever, BMI)	9	42	21	THIS IS MY LOVE SONG Imagination, Gullie 4057 (Assured, BMI)	2
11	11	5-10-15-20 (25-30 Years of Love) Impellitteri, Sussex 207 (Mickey Interior, BMI)	5	48	48	IF YOU WERE MINE Barry Charles, ABC/REC 11271 (Tangerine, BMI)	3
12	2	AINT NO MOUNTAIN HIGH ENOUGH Gina Ross, Motown 1169 (Jobete, BMI)	11	37	37	ONE LIGHT TWO LIGHTS Satisfactions, Loral 2523 (Tennel/Lonast, BMI)	3
13	13	SEEMS LIKE I GOTTA DO WRONG Johnny Taylor, Clock 1004 (Jobete, BMI)	8	38	38	LET ME TRY Osh & Enid, Today 1001 (Meadow/Bell, Poly/Bredley, BMI)	6
14	16	BAH! TURN ON TO ME Impressions, Custom 1954 (Carnal, BMI)	8	39	39	HEY RONED Imagination, Gullie 4057 (Assured, BMI)	10
15	15	I NEED HELP (I Can't Do It Alone) Bobby Byrd, King 6323 (Cited, BMI)	6	40	21	A MESSAGE FROM THE METERS Meters, Volt 4024 (Bimble/Bredley, BMI)	7
16	18	PART TIME LOVE Anna Pinnock, Bell 2178 (Gimli/Secker, BMI)	6	41	35	BABY, I WANT YOUR LOVIN' O.C. Smith, Columbia 4-45306 (Jobete, BMI)	7
17	19	DON'T PLAY THAT SONG Artha Franklin, Atlantic 2751 (Progressive, BMI)	11	42	43	THE BEST YEARS OF MY LIFE Eddie Floyd, Sng 0077 (Real/Heaven, BMI)	2
18	21	AM I SOMEBODY Johnny Taylor, Sng 0078 (Groovesville, BMI)	2	43	45	MAKE IT EASY ON YOURSELF Donna Winters, Sng 12294 (Real/Heaven, BMI)	2
19	12	WHEN YOU GET RIGHT DOWN TO IT Deltonics, Sng 0079 (Gimli/Secker, BMI)	6	44	49	TIME WAITS FOR NO ONE Friends of Distinction, RCA 74-0385 (Jobete, BMI)	2
20	27	LET ME BE BACK Tina Turner, Sng 621 (Julie-Brian, BMI)	4	45	41	LOSERS WEEMES Etta James, Capitol 5670 (Heavy, BMI)	3
21	20	IT'S A SHAME Solomon, VLP 22057 (Jobete, BMI)	14	46	47	GROOVE ME King Floyd, Sng 0080 (Meadow/Bell, BMI)	3
22	23	FUNKY MAN Kool & the Gang, De-Lite 534 (Shades/Dorfin, BMI)	6	47	—	HEAVEN HELP US ALL Stevie Wonder, Sng 0080 (Stain & VanDuck, ASCAP)	1
23	21	I STAND ACCUSED Isaac Hayes, Enterprise 9017 (Gimli/Secker, BMI)	6	48	—	TO THE OTHER MAN Kool & the Gang, De-Lite 534 (Shades/Dorfin, BMI)	1
24	11	IF I DON'T CARE Mickie, Sng 0016 (Shade, ASCAP)	10	49	50	DANNING OF LOVE Sweetie, Sng 0016 (Shade, ASCAP)	2
25	26	GET INTO SOMETHING Isley Brothers, T-Nex 224 (T-Nex, BMI)	7	—	—	YOU I Isley Brothers & Charlie Haden, Sng 173 (J&M, BMI)	1

## Letters to the Editor

Continued from page 28

No Quick Pay

Dear Editor:

I have been reading with great interest, the letters appearing recently in *Billboard* concerning low pay and the gripes about the most challenging business to do. . . . RADIO.

Some of these letters have some honest grips, BUT, most are what we program directors find going through job applications every day. Three-year veterans, looking for the big fat pay check for as little effort and work they can get away with.

Before a prospective disk jockey enters this business he should check to find this is NOT an eight-hour-a-day, five-

day-a-week job. I have been in this business for 15 years, seven of them as program director in markets from Wisconsin to California. I know all medium and am proud to be associated with radio. I do not consider the large market "Never Never Land," how anyone takes such a negative attitude toward a market. The jocks in the major markets come their hair the same way as I. I try getting to know a few. I spend 10-14 hours a day, six days a week programming an AM station and doing an hour of radio, and so on with the programming chores of an FM to my schedule. I am not the highest-paid person in radio. (Continued on page 31)

# SOUL

BEST SELLING

## Soul LP's

★ STAR Performer—Single's registering greatest proportions upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pch.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pch.	Weeks on Chart
1	1	THIRD ALBUM Jackson 5, Motown MS 718	1	25	25	MAD DOGS & ENGLISHMEN Joe Cockar, A&M SP 6002	6
2	4	TEMPTATIONS GREATEST HITS, VOL. 2 Gerry GS 954	4	26	35	ABRAXAS Santana, Columbia KC 3030	2
3	3	DIANA ROSS Motown MS 711	15	27	27	STANO Sir & the Family Stone, Epic RN 24456	78
4	2	THE ISAAC WATKINS MOVEMENT Enterprise ENS 1010	28	28	28	A GASS Jr. Walter & the All Stars, Soul SS 726	3
5	5	STILL WATERS RUN DEEP Farr Topps, Motown MS 724	30	29	31	— CHANGING TIMES —	1
6	6	SPIRIT IN THE DARK Aretha Franklin, Atlantic SD 8265	6	30	32	BLACK TALK Charles Alford, Prestige PR 7758	21
7	9	CHAPTER TWO Roberta Flack, Atlantic SD 1569	8	31	31	GET READY Rare Earth, Rare Earth RS 807	40
8	7	THE LAST POETS Douglas 3	18	32	33	GREEN IS BEAUTIFUL Gretchen Franklin, New Hope B8342	8
14	5	SEX MACHINE James Brown, K&J KS 7-1115	4	33	36	WOODSTOCK Soundtracks, Culliton SD 3-500	19
10	10	SIGNED, SEALED, DELIVERED Steve Norman, Tangle TS 304	8	34	38	LOVE COUNTRY STYLE Ray Charles, ABC ASCS 707	3
11	8	ABC Jackson 5, Motown MS 709	21	35	29	ERONYM WOMAN Billy Paul, Neptune NPS 201	13
22	22	WILSON PICKETT IN PHILADELPHIA Atlantic SD 1270	6	36	37	RIGHT ON Sommerville, Atlantic MS 702	21
13	13	ECOLGY Rare Earth, Rare Earth RS 514	15	37	34	BAND OF CYPSTS Jimi Hendrix, Buddy Miles & Billy Cox, Capitol SFAD 472	23
12	12	(If You Let Me Make Love To You Then) WHY CAN'T I TOUCH YOU Ronnie Davis, Columbia GS 30223	7	38	36	BITCHES BEW Wills Davis, Columbia SP 24	24
15	11	CRISMO'S FACTORY Graduate Clearwater Revival, Fantasy 5402	10	39	34	IT'S NEVER FALL IN LOVE AGAIN Danna Warwick, Shelter SPS 381	26
16	17	CURTIS Curtis Mayfield, Curtom CMS 8005	5	40	41	HAPPY & IN LOVE Gloria Lorne, Canyon 7709	13
17	17	CURTIS READING/JIMI HENDRIX EXPERIENCE Capitol MS 2029	4	41	41	MY MY BROTHERS KEEPER Jimmy & David, Columbia SS 728	2
18	15	DIAPY 1 (Blow Your Mind This Time) DeFonics, Philly Groove PG 1153	12	42	24	MAYBE The Three Degrees, Roulette RS 42050	12
19	16	GALA MATARI Quincy Jones, A&M SP 6030	9	43	—	— RIGHT ON BE FREE Voices of East Harlem, Elektra EKS 74000	1
20	20	WAR & PEACE Edwin Starr, Gordy GS 948	8	44	43	EXPRESS YOURSELF Wesley 1203 Street Rhythm Band, Warner Bros. WS 1464	17
21	21	BAND OF GOLOS Fred Payne, Indictus ST 7301	11	45	45	THEM CHANGES Buddy Miles, Mercury SM 61280	12
22	23	CHECK OUT YOUR MIND Imagination, Curtom CMS 8006	3	46	40	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	68
23	21	THE TOWN Templations, Gordy GS 953	10	47	47	THE GENE CHANDLER SITUATION Memory RS 61264	2
24	18	PATCHES Clarence Carter, Atlantic SD 8267	4	48	48	BLACK FOX Freddie Robinson, World Pacific Jazz 20462	2
				49	49	THEM CHANGES Ramsey Lewis, Cedar LP 544	2
				50	—	— INDIANA MISSISSIPPI SEEDS B.S. King, ABC ASCS 713	1

### Continued from page 34

up quite well in ratings in those markets where the ratings are more accurate representations of the true program picture.

**Doug (Sonny Gray) Monks** has joined WEAS-FM in Savannah, Ga., as music director. Station plays progressive rock and Top 40. **Dave Bonham** reports in from WNDZ, Syracuse, N.Y., where he's music director. From 11 p.m.-1 a.m. on his four-hour show, he continues playing progressive rock. But says: "Our program director Dave Laird is leaving to become program director here. I will now be doing afternoon drive and assisting in production and will continue to program the progressive rock show which will now move to 10 p.m.-midnight and be hosted by Jim O'Brien, the originator of the show."

Current lineup at KRGI, Grand Island, Neb.: Music director **Keith O'Neill**, operations manager **Tom O'Neill**, **Carl (Carl Dean) DeRmon**, **Ken (Ken Sebring) Martin**, and **Dan (Don Stevens) Inkin**, with **Bob (Bob) doing week-end shows.**

**George Toles**, program director at KIRO in Seattle, reports the following changes: **Jim Heath**, coming from KOY in Phoenix where he's been program director; **Jim (Jim) McWayne**, coming from KZFM-FM, which is blending progressive rock and Top 40 records; he's been doing afternoon drive at KRBE in Houston and before that was at KSEL in Lubbock.

**Susan Richards** has been appointed musical talent coordinator for "The David Frost Show," production of W Productions, New York. — **Stan Roberts** has

joined WHDH in Boston; he's been at WKBV in Buffalo. Come on, Stan, did you really start out in radio in Pineville, W. Va.?

**Note to Chris Chandler:** My secretary sent your certificate to KLIF instead of KBOX. What are we going to do now? — **Jerry Garcia**, as music director, Station in Camden, N.J., and now program director. He's changed the station to 40 with emphasis on the top 15 records and the future 15. Blavat, years ago, used to tape a show for the station from his home. Until recently, he did a show on WFIL-TV, Philadelphia. — **Dave Taylor** is resigning as general manager of KPRO, Riverside, Calif., on Nov. 15, says he's going to take a sabbatical and maybe travel around the world.

**Dan Coffey**, known as **Jerry Jay** at KOGO in Yuba City and on KXOA in Sacramento, is now at KTUP, the Black Ocean country music station in Phoenix. Says: "It's good to be with Buck." — **Don Williams**, rest of staff: **Wade Johnson**, **Bill Allen**, **Barbara Troy Weaver**, and **Jeff Wilson** on weekends.

**Perry Reed**, program director of WCCR, 1580 Philo Road, Urbana, Ill. 61801, needs country records. Says WCCR is the only country music station in the market area. — **Al WAYS** (Charles): **Tom Jones** from WRBO in Augusta, Ga., and **Robert Roach** from WCOG in Greensboro, N.C. Jones is doing a new program director. — **Hugh Jarrett**, previously on KBBQ, Los Angeles, is now back at WFLA, Atlanta. — **Some good money** looking for work: **Jack Reno**, MOR country, 429-691-5889; **Bob Gode**, FM 1040, 317-636-2708; **Edie Briggs**, country, 229-274579; **Producers**, progressive rock, 312-892-7818.

dedicated to this business, the pride you speak of will not show up. Management has the pride. We need someone working for us with that same pride to make it blossom.

**Dave Stevens**  
Program Director  
WYFE  
Rockford, Ill.

**Halls Radio**  
Dear Editor:

I have been reading with much DISGUST the recent rash of letters to the Editor "bad-mouthing" a wonderful, if not the greatest business in the world. I started in radio in 1963 at KDSX in Denison-Sherman, Texas. Nearly starting on \$75 a week, after two years, I moved to KNIN in Wichita Falls, Tex., where I held the 10 a.m. to 2 p.m. shift. After four years there, I got only one raise of five dollars. (Which I had to ask for.) But all the time I kept telling myself to keep on and that someday I'd get the break I'd been waiting for.

The "big break" did come in December 1968, when I was lucky enough to become affiliated with KTKR here in Oklahoma City. I still do the mid-morning shift 10 a.m.-2 p.m. and although my salary isn't yet calculated in six figures, I feel I'm working in one of the top money places in the country.

Too many disk jockeys think they either have to work on the

## WPGC 'In' Image From New Playlist

WASHINGTON—A further expansion of their playlist to include 60 singles adds to 20 album cuts per week is helping WPGC build an "in" image with young adults in the market. The daytime station simulcasts with WPGC-FM; the FM continues all night with a very sizable audience. A further concept de-

veloped by music director Davey Jones includes playing lesser known artists, giving artists vastly needed exposure and the station a chance to break the hits.

"This is great for our ratings. FM radio is strong across the country because they play a lot of different music styles and many artists. I have tried to bring to new artist concept to WPGC in an effort to keep us ahead," said Jones, a veteran of seven years in radio. "Why should a secondary market break a hit?" asked Jones. "We are leaders and we should break the hits. It takes a good ear and good sense, but it pays off."

Jones said that the audience for today's radio is too sophisticated for a jukebox sound. "One must play relevant music and talk about the relevant issues today," said Jones. He also gave credit to local promotion men.

"They never try to slough a record off on me. It is really all good music that they bring us," he said.

Another policy of Jones is never to listen to other stations in the area. Then I cannot be affected by their programming. The tendency then is to use programming ideas that are more original. Big Wilson and I balance beautifully. He does good promotion and I pick the music with the help of the rest of the staff. Of course Bob Howard, our manager, is there to see everything runs smoothly. The outcome is good music programming with honesty," Jones comments.

The air personalities at the station are compelled to play certain records but never told when to play them. They must also have something meaningful to say before they speak. This (Continued on page 59)

## Letters To The Editor

### Continued from page 50

but I am making a living and am happy with what I'm doing, which is most important to me. Jocks should decide that when they take a job the objective is the boss' job. Anyone who hates to be a jock all his life, maybe he should go to another thing coming, those who do not look to the future, which includes management, sales, etc., should end up selling used cars or running a "milk wagon."

Radio is not a business that fosters ill will and insecurity, or offers little in the way of appreciation or monetary reward.

Radio IS a self-satisfying and rewarding business. You must be a company man in this business, maybe more so than in any other, and when the company makes more money, you can make more money.

We (radio) do not need a union, we need more dedicated people, dedicated to a great profession that is still growing. Go looking for a job with the idea you do not know it all, no one will ever know it all, as radio changes every day, every hour, every minute.

To Bill Geiger, you have not seen what happens to old disk jockeys who are not needed any more, you really have not seen too much of anything. I'd say if you can't afford to stay in radio another 10 years, and put in 10 hours a day, get out — we don't need you.

Until we find people really



# Country Music

## CMA's Growth Gains Are Highlights in Hitt Report

NASHVILLE—The growth of the Country Music Association during the past 12 months has matched, if not exceeded, the growth in country record sales, live stage performances and expansion of country music television shows.

This was the gist of the president's report made by Harold Hitt to the membership of CMA at the annual meeting here Wednesday.

Hitt pointed out that more than 650 full-time radio stations switched to a full-time format of country during the past year, and television stations showed a "substantial" increase.

The increase in network shows

and syndicated television programs was obvious.

A CMA survey taken during recent months showed nearly 300 artists appeared on network programs. The syndicated guest list numbered about 300.

Participation by radio stations in the country music month promotion was up 35 percent, and for the first time President Nixon joined the states' governors in a proclamation in observance of the month.

Hitt pointed out that the CMA this year was represented at MIDEM, MOA and NARM, as well as at the second Festival of Country Music at Wembley Pool, near London.

Within the staff operation of CMA the organization published the biographies of Hall of Fame members, a detailed history of the important events and activities initiated during the past 12 years, complete bylaws for membership requests, and annual election procedures. An enlarged songwriters' pamphlet was published and will be available soon.

While working closely with the national shows, the CMA continued its promotional efforts to radio stations through its program of taped spots. During the year, Hitt pointed out, regional membership luncheons were originated, the first of which

took place in Atlanta. Plans were begun to explore the possibility of a spring festival of country music.

Mrs. Jo Walker, executive director of CMA, noted that an improved accident insurance plan for the members was obtained. She also was active in providing such matters as special parking for out-of-town radio station remote broadcasting units during the convention, expansion of the disk jockey list to include detailed data on members.

According to Hitt, all indications for 1971 point to a steady and even larger growth of country music popularity, record sales and individual involvement.

## Nashville Scene

Add another name to the list of artists scheduled to record in Nashville, again with Pete Drake at the helm. Dionne Warwick will be in to do several sides within a few weeks, and Drake will do the producing. He recently produced a session for Ringo Starr at Music City Records. . . . The J. Walter Thompson agency returned to Woodland Sound Studios to begin another series of jingles for 7-Up. They are being produced by Kelo Herston. . . . Buddy Killen spent last week completing his latest Pam and Allen Ross release for Dial. . . . Tommy Cash worked with Arnold Brown, producer for Dancer-Fitzgerald-Sample of New York, recording a jingle for Life-Avens. . . . Nugget's Suzi Arden left right after the convention for her opening at the Mint in Vegas. Earl and Gerry Owen, whose Gerry-O Promotions firm was announced last week, have changed

offices to 512 Eighth Ave. South. Among other things, Earl will be managing the business affairs of Andrew Williams. . . . Bob Luman is slated to appear in Puerto Rico late next spring. The governor of Puerto Rico was among many who proclaimed October Country Music Month. . . . The new Hugh X. Lewis record on GRT was produced by Tommy Allsup, and has a strong commercial new. . . . TV syndication will be expanded to some 100 markets this year. . . . The Tommy Scott Country Music Show this year, featuring Tim McCoy, carried through 46 states, six and seven days a week. The caravan traveled on eight pieces of road equipment. All of the artists on the show are on Request Record. . . . Hank and Lewie Wickham, artist for Starday-King, made their first trip to Nashville during

(Continued on page 59)

## Opryland Signs a Distribution, Production Pact With Capitol

The basis of the agreement is that WSM will join Capitol in supplying a full-time producer here. Plans also call for both a BMI and an ASCAP publishing company, both to be administered jointly by Capitol and WSM.

The company's recording outlet will be under the direction of E.W. (Bud) Wendell, who

will continue in his regular duties as general manager of the "Grand Ole Opry."

"Capitol will handle the promotion, distribution and manufacturing of the label throughout the United States and overseas," Wendell said. "We bring 45 years of prestige and a long history in an area where we have acquired a certain degree of expertise. Capitol brings its name, reputation, manufacturing facilities and distribution ability."

The Opryland label was licensed by WSM last year. Activation was held up pending distribution and production arrangements.

Wendell said the company, for the time being, will make use of existing studios. The principal job at the start will be to build a stable of artists. A few already are under contract.

The original WSM aim was to develop new young artists, and this has been done over a series of months, working with extremely young people.

WWVA in Wheeling also has released its first label product on its Jamboree USA Records. Distribution is through independents.



WADE PEPPER, right, country promotion manager for Capitol, announced that Ralph Emery again will host the Capitol Records Show, held this year for the first time at noon on Saturday (17).

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THE SOUND OUT FRONT



HUEY P. MEAUX of Music Enterprises in Houston overseas the signing of an exclusive recording contract with Latin-American artist Rocky Gil. Already established in the Spanish market, Gil now will be produced by Meaux who also has been successful in the Latin field.





*Billy Walker's  
"She Goes  
Walking  
Through My Mind"*

MGM K-14173

*is a musical experience*

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MGM ALBUM

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LOVES A WOMAN"  
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Exclusively on MGM RECORDS



# Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 10/26/70

\* STAR Performer-Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pch.	Weeks on Chart
1	2	<b>RUN WAGON RUN</b> Tanny White, Epic 5-10465 (Albion, RM)	7
2	1	<b>SUNDAY MORNING COMING DOWN</b> Johnny Cash, Columbia 4-45211 (Columbia, BM)	8
3	4	<b>IT'S ONLY MAKE BELIEVE</b> Janie Lane, Capitol 2905 (Meridian, BM)	6
★	8	<b>I CAN'T BELIEVE THAT YOU'RE STOPPED LOVING ME</b> Charley Pride, RCA Victor 47-9902 (Blue Bird Hill & Range, BM)	9
5	5	<b>THE TAKER</b> Waylon Jennings, RCA Victor 47-9885 (Columbia, BM)	9
6	3	<b>THERE MUST BE MORE TO LOVE THAN THIS</b> Jerry Lee Lewis, Mercury 73009 (Taco/Star/Cherryville, BM)	10
★	21	<b>THANK GOD AND GREYHOUND</b> Ray Clark, Dot 17355 (Windward, BM)	5
★	11	<b>JOLIE GIRL</b> Marty Robbins, Columbia 4-45215 (442, BM)	5
★	20	<b>ALL MY HARD TIMES</b> Roy Drusky, Mercury 72111 (Lowery, BM)	5
★	6	<b>ANGELS DON'T LIE</b> Jim Reeves, RCA Victor 47-9860 (Albion, BM)	11
★	9	<b>GREAT WHITE HORSE</b> Buck Owens & Sonny James, Capitol 2919 (Blue Bird Hill & Range, BM)	11
★	12	<b>WONERS OF THE HEART</b> David Houston, Epic 5-10463 (Albion, BM)	12
★	13	<b>IT'S A BEAUTIFUL DAY</b> Wynn Stewart, Capitol 2988 (Meridian, BM)	13
★	14	<b>LOUISIANA MAN</b> Gosse Smith, RCA Victor 47-9867 (Acuff-Rose, BM)	14
★	15	<b>15 YEARS AGO</b> Conway Twitty, Decca 32742 (Fame, BM)	15
★	17	<b>LIVE FOR THE GOOD TIMES</b> Wynne Marshall, Decca 32725 (Fame, BM)	17
★	18	<b>I CAN'T BE MYSELF</b> SIRHANALS OF CHICAGO Marla Haggard, Capitol 2891 (Blue Bird Hill & Range, BM)	18
★	19	<b>BACK WHERE IT'S AT</b> George Hamilton IV, RCA Victor 47-9866 (Acuff-Rose, BM)	19
★	19	<b>FOR THE GOOD TIMES/GRAZIN'</b> IN GREATER PASTURES Pete Townshend, Decca 4-45178 (Blackburn, BM/Columbia, BM)	19
★	20	<b>SOUTH/WEST WE ALL HAVE THE RIGHT</b> Roger Miller, Mercury 73102 (Fame, BM/ASCAP, BM)	20
★	21	<b>ENOUGH</b> Sonny James, Capitol 2914 (Meridian, BM)	21
★	22	<b>WAKE ME UP EARLY IN THE MORNING</b> Bobby Lord, Decca 32718 (Continental, BM/ASCAP)	22
★	23	<b>SNOWBIRD</b> Anne Murray, Capitol 2739 (Beechwood, BM)	23
★	24	<b>AFTER CLOSING TIME</b> David Houston & Barbara Mandrell, Epic 5-10556 (Albion, BM)	24
★	25	<b>LOOK AT MINE</b> Jody Miller, Epic 5-10461 (Waback, BM)	25
★	26	<b>HOW I GOT TO MEMPHIS</b> Bobby Davis, Mercury 72097 (Newkays, BM)	26
★	27	<b>GOIN' STEADY</b> Faron Young, Mercury 73112 (Continental, BM)	27
★	28	<b>SO SAE</b> (To Which Good Love Go Bad) Mark Williams Jr. & Les Johnson, MGM 14164 (Acuff-Rose, BM)	28
★	29	<b>ALL FOR THE LOVE OF SHUNNIE</b> Mark Williams Jr. with the Mike Curb Group, MGM 14152 (Hustling, BM)	29
★	30	<b>FROM HEAVEN TO HEARTACHE</b> Jody Miller, RCA Victor 47-9869 (Singleton, BM)	30
★	31	<b>WHISKEY WHISKEY</b> Bud Shultz, RCA Victor 47-9864 (Columbia, BM)	31
★	32	<b>HE'S EVERYWHERE</b> Sammy Smith, Mega 615-0001 (Two Rivers, ASCAP)	32
★	33	<b>DADDY WAS AN OLD TIME PREACHER MAN</b> Pete Wray & Dolly Parton, RCA Victor 47-9878 (Overpass, BM)	33
★	34	<b>I WANT YOU FREE</b> Jean Shepard, Capitol 2847 (Gallies, BM)	34
★	35	<b>I GRIED</b> (The Blue Right Out of My Eyes) Crystal Gales, Decca 32721 (Cherryline, BM)	35
★	36	<b>MONEY CAN'T BUY LOVE</b> Ray Benson, Capitol 2895 (Cedarwood, BM)	36
★	37	<b>WHERE HAVE ALL OUR HEROES GONE</b> Bill Anderson, Decca 32744 (Stallion, BM)	37

This Week	Last Week	Title, Artist, Label, No. & Pch.	Weeks on Chart
38	25	<b>HAVEN EVERYDAY</b> Art Tilton, MGM 14148 (Jack & Jill, ASCAP)	14
39	30	<b>CRYING</b> Arlene Martin, Columbia 4-45203 (Acuff-Rose, BM)	9
40	43	<b>YOU'RE GOT YOUR TROUBLES (I've Got Mine)</b> Jack Blackmer & Micky Morgan, Wayside 015 (Black Hills, BM)	4
41	42	<b>TYING STRINGS</b> Joan Jett, Decca 32736 (Wilderness, BM)	5
42	46	<b>PATCHES</b> Ray Giff, Royal American 19 (Gold Forest, BM)	4
★	51	<b>HOW I LOVE THEM OLD SONGS</b> Carl Smith, Columbia 4-45223 (Acuff-Rose, BM)	4
★	57	<b>RIGHT BACK LOVIN' YOU</b> Ed Reever, United Artists 50714 (Pensky, BM)	4
★	52	<b>YOUR SWEET LOVE LIFTED ME</b> Earl Kruess, Capitol 2882 (Gallies, BM)	7
★	46	<b>MARTY GRAY</b> Billie Jo Spears, Capitol 2844 (Centaur, BM)	14
★	58	<b>TOO LOVELY, TOO LONG</b> Hal Tilton, Epic 5-1033 (Sawgrass, BM)	2
★	48	<b>SHUTTERS &amp; BOARDS</b> Slim Whitman, United Artists 50697 (Vogue, BM)	12
★	49	<b>WHEN A MAN LOVES A WOMAN (The Way I Love You)</b> Billy Walker, MGM 14134 (Forever Hill, BM)	4
★	60	<b>IT AINT NO BIG THING</b> Tex Willard, Monument 1216 (Central Songs, BM)	6
★	61	<b>LET'S THINK ABOUT WHERE WE'RE GOING</b> Lewandinsky & Kenny Varnen, Chart 5090 (Tonal, BM)	6
★	59	<b>JIM JOHNSON</b> Parker Morgan, RCA Victor 47-9865 (Overpass, BM)	5
★	50	<b>SHE GOES WALKING THROUGH MY MIND</b> Billy Walker, MGM 14173 (Forever Hill, BM)	5
★	53	<b>WHISKEY SIX YEARS OLD</b> Nanna Jean, RCA Victor 47-9900 (Fame, BM)	5
★	55	<b>WHO SHOT JOHN</b> Wade Jackson, Capitol 2872 (Littles, BM/ASCAP)	7
★	56	<b>I WAKE UP IN HEAVEN</b> David Rogers, Columbia 4-45226 (Windward, BM)	2
★	57	<b>SUNSHINE</b> Earl Rickard, United Artists 50704 (Acuff-Rose, BM)	3
★	58	<b>OXIE BELLE</b> John Walker, GRT 23 (Jack & Jill, ASCAP)	2
★	59	<b>SILVER WINGS</b> Heath, Capitol 2887 (Blue Bird, BM)	4
★	60	<b>STEPPIN' OUT</b> Jerry Smith, Decca 32730 (Fame, BM/Music House, ASCAP)	4
★	61	<b>SOMETHING TO BRAG ABOUT</b> Charles Loun & Malba Montgomery, Capitol 2915 (Tone, BM)	62
★	62	<b>WATERMELON TIME IN GEORGIA</b> Lefty Prizell, Columbia 4-45197 (Wilderness, BM)	10
★	63	<b>OH LONESOME ME</b> Shirley Jackson, Columbia 4-45217 (Acuff-Rose, BM)	6
★	64	<b>SONEWAY</b> Don Williams, Hickory 1579 (Acuff-Rose, BM)	3
★	65	<b>WAKANASHI WOMAN</b> John Doherty, Royal American 21 (Evan, BM)	3
★	66	<b>NICE 'N' EAST</b> Charles Rich, Epic 5-10462 (Shim, ASCAP)	1
★	67	<b>MORNING</b> Jim Ed Brown, RCA Victor 47-9909 (Show Biz, BM)	1
★	68	<b>BLESS HER HEART... I LOVE HER</b> Mamie Louie, RCA Victor 47-9868 (Tone, BM)	3
★	69	<b>EARLY IN THE MORNING</b> Mac Curtis, GRT 26 (Post, ASCAP)	1
★	70	<b>AMOS MOSES</b> Jerry Butler, RCA Victor 47-9904 (Victor, BM)	1
★	71	<b>ONE OF THE FORTUNATE FEW</b> Hank Thompson, Dot 7254 (Arlene, BM)	3
★	72	<b>GONE GIRL</b> Tommy & Sister Brothers, MGM 14169 (Lionel, BM)	1
★	73	<b>ALLIGATOR</b> Bonnie Dular, Paramount 0045 (Continental, BM)	1
★	74	<b>NASHVILLE SKYLINE</b> Ray Earl, Scorpions, Columbia 4-45219 (Big Sky, ASCAP)	1
★	75	<b>MAMA CALL ME HOME</b> Bud Shultz, Mega 615-0003 (Dunbar, BM)	2

## Country Music

### BMI Cites 80 Writers, 47 Pubs in Country Field

\* Continued from page 6

**I'm So Afraid of Losing You**  
Agala  
Dallas Frazier  
A. L. Owens  
Hill and Range Songs, Inc.  
Blue Crest Music, Inc.  
Johnny One Time  
Dallas Frazier  
A. L. Owens  
Hill and Range Songs, Inc.  
Blue Crest Music, Inc.  
King of the Road  
Roger Miller  
Tree Publishing Co., Inc.  
Marge's at the Lincoln Park Inn  
Tom T. Hall  
Newkays Music, Inc.  
Me and Bobby McGee  
Kris Kristofferson  
Fred L. Foster  
Combine Music Corp.  
Mr. Walker It's All Over  
Gene Cryslar  
Barmour Music Co.  
Muddy Mississippi Line  
Bobby Goldsboro  
Detail Music, Inc.  
Try a Little Dreams  
Claude Putnam  
Billy Sherrill  
Tree Publishing Co., Inc.  
My Life  
Bill Anderson  
Moss Rose Publications, Inc.  
Stallion Music, Inc.  
My Woman's Good to Me  
Billy Sherrill  
Glenn Sutton  
Al Gallico Music Corp.  
Oke From Muskegon  
Merle Haggard  
Roy Edward Burris  
Blue Book Music  
One Has My Name The Other  
Has My Heart  
Deane Dean, Eddie Dean  
Hal Blair  
Peer International Corp.  
One Minute Past Eternity  
William E. Taylor  
Stanley Kessler  
Varia Publishing Co.  
Hi-Lo Music, Inc.  
One More Mile  
Tom T. Hall  
Newkays Music, Inc.  
Only the Lonely  
Joe Melson  
Roy Orbison  
Acuff-Rose Publications, Inc.  
Raining in My Heart  
Boudreaux Bryant  
Felice Bryant  
House of Bryant Publications  
Remember Me  
Mira Smith  
Margaret Lewis  
Shelby Singleton Music, Inc.  
Release Me  
W. S. Stevenson  
Eddie Miller  
Four Star Music Co., Inc.  
Rings of Gold  
Gene Edward Thomasson  
Acuff-Rose Publications, Inc.  
Mud Don't Take Your Love to Town  
Mel Tillis  
Cedarwood Publishing Co., Inc.  
Running Bear  
J. P. Richardson  
Big Bopper Music Co.  
She Even Woke Me Up to Say Goodbye  
Douglas Gilmore  
Mickey Newbury  
Acuff-Rose Publications, Inc.  
Singing My Song  
Tammy Wynette  
Glenn Sutton  
Billy Sherrill  
Al Gallico Music Corp.  
3 White Homes  
Larry Murray  
Prodigious Son Music  
Stand By Your Man  
Billy Sherrill  
Tammy Wynette  
Al Gallico Music Corp.

**Statue of a Fool**  
Jan Crutchfield  
Sure Fire Music Co., Inc.  
Sweetheart of the Year  
Clyde Pitts, Jr.  
Van Givens  
Tuckahoe Music, Inc.  
Sweet Thang and Cisco  
Bill Eldridge  
Gary Stewart  
Forrest Hills Music, Inc.  
Tall Dark Stranger  
Buck Owens  
Blue Book Music  
Tennessee Bird Walk  
Jack Blanchard  
Back Bay Music  
That's a No No  
Ben Peters  
Shelby Singleton Music, Inc.  
There Never Was a Time  
Mira Smith  
Margaret Lewis  
Shelby Singleton Music, Inc.  
To Make a Man  
Loretta Lynn  
Sure Fire Music Co., Inc.  
Try a Little Kindness  
Thomas C. (Curt) Sapagah  
Bobby Allen Austin  
Cleo Campbell Music  
Waback Cannonball  
A. P. Carter  
Peer International Corp.  
The Ways to Love a Man  
Glenn Sutton  
Billy Sherrill  
Tammy Wynette  
Al Gallico Music Corp.  
Ally Music Corp.  
The Wedding Cake  
Margaret Lewis  
Mira Smith  
Shelby Singleton Music, Inc.  
A Week in a Country Jail  
Tom T. Hall  
Newkays Music, Inc.  
Who's Gonna Mow Your Grass  
Buck Owens  
Blue Book Music  
With Pen in Hand  
Bobby Goldsboro  
Detail Music, Inc.  
Women of the World  
Sharon Higgins  
Sure Fire Music Co., Inc.  
Working Man Blues  
Merle Haggard  
Blue Book Music  
You and Your Sweet Love  
Bill Anderson  
Moss Rose Publications, Inc.  
Stallion Music, Inc.  
You Gave Me a Mountain  
Marty Robbins  
Noma Music, Inc.  
Elvis Presley Music, Inc.  
Mojo Music, Inc.  
Young Love  
Ric Carter  
Carole Joyner  
Lowery Music Co., Inc.  
Your Cheated Heart  
Frank Williams  
Hank Rose Music, Inc.  
Young Love  
Horton Howard  
Wilderness Publishing Co., Inc.

### 'HEROES' GETS FULL PLAY

NASHVILLE—No Atlanta station is "sleeping" any portion of the controversial Bill Anderson song, "Where Have All the Heroes Gone?"  
Anderson said there apparently was a misunderstanding, since he said the broadcast of a syndicated show heard in Atlanta had censored portions of the song.  
"WFO is rightfully upset about the report," the Decca artist explained. "I'm playing the song in its entirety."



# LIVE FOR THE GOOD TIMES

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# WARNER MACK





# Billboard Album Reviews

OCTOBER 24, 1970



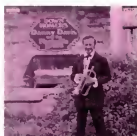
**POP**  
**SUPREMES-How Many But Low Keys**  
Motown MS 720 (S)

The Supremes are a magical group, for not only do they deal with material conceived for them but they can handle material originally aimed for others with the same sure grasp. Simon & Garfunkel's "Bridge Over Troubled Water" and Lennon & McCartney's "Come Together" are solid samples of how the girls take hold of outside material.



**POP**  
**ORIGINALS-**  
Naturally Together  
Soul SS 728 (S)

This is a potent soul package of many varied delights. There is the click "We Can Make It Baby" as well as the moody "Rainy Night in Georgia" which the Originals take over their own. In addition there are some other highly inspirational pieces which should make the Originals more popular than ever.



**POP**  
**DANNY DAVIS & THE NASHVILLE GRASS-**  
The Real Thing  
RCA Victor LSP 4422 (S)

Though this LP is definitely pop-flavored, the accent is country-pop. Would you believe even though it's a week later in the whole LP, but "Owen Tender" and "Tennessee Waltz" stand out just a breath of the Nashville area "Four Walls" and "Don't It Make You Want to Go Home." Chalk up Danny Davis with another heart-tale hit.



**COUNTRY**  
**BOBBY BARE-**  
The Real Thing  
RCA Victor LSP 4422 (S)

Bobby Bare comes up with another album outing that's headed straight for the top of the country charts. The mood is easy and relaxed as he offers such ballad gems as "Sunday Mornin' Comin' Down," "Homecoming," "Singer of Sad Songs" and a rhythmic "Come on Home and Sing the Blues to Daddy."



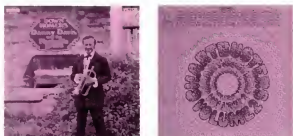
**POP**  
**SUPREMES/OUR TOPS-**  
The Magnificent 7  
Motown MS 717 (S)

Individually their sounds are famous and familiar, and now blended together the Four Tops and Supremes add something special to sweet soul classics like "Reach Out and Touch," "Stoned Soul Picnic," "Ain't Nothing Like the Real Thing" and "Everybody Loves." The voices of Levi Stubbs and Berni Tavel lend this most soulful, classy combination in a songfest that's sure to prove an attractive package for fans.



**POP**  
**GRASS ROOTS-**  
More Golden Grass  
Dunhill DS 50087 (S)

A powerful item with winners such as "Come On and Say It," "Turn Off the Rain," "The River is Wide," "Get It Together," and "Kissin' Me Down." Excellent production by Steve Baril with the Grass Roots.



**POP**  
**VARIOUS ARTISTS-**  
The Heartbeats Vol. 2  
Motown MS 715 (S)

Second in a new series of past single hits, this set features the Four Tops' "Remembrance," the Temptations' "It's Just What I Would Do," and the Jackson 5's "I Wanna Be a Doctor." "Come See About Me," the Supremes' "Come See About Me," and the Jackson 5's first million seller, "I Want You Back." LP should be an easy for top 40 radio alone programming and dance parties, large and small.



**CLASSICAL**  
**SCHUYLER, SYMPHONY No. 9-**  
Cleveland Orch. (Sext.)  
Angel S 30404 (S)

Schuyler's Symphony No. 9 is a dramatic and exuberant composition, and the late George Szell conducting the Cleveland Orch. increases its beauty and robustness with ardent brilliance. Apart from being a really outstanding recording, this album makes the final recordings of this great conductor.



**POP**  
**SMOKEY ROBINSON & THE MIRACLES-A Pocket Full of Miracles**  
Tamla TS 306 (S)

This album is an example of the numerous reasons why they have managed to stay ahead of changing times and musical tastes. The group has a low-keyed, Night-music approach to the soul format. In this album adds an additional touch of beauty to tunes like "Bridge Over Troubled Water," "Get Ready" and "Point It Out."



**POP**  
**TOMMY ROE-**  
We Can Make Music  
ARC ARC 714

Roe's latest LP features 3 chart singles, "Sir in Up and Serve It," "Paul," and the current "We Can Make Music," all of which add to LP's sales potential. The remaining cuts are mostly soft rock material which does best, like "Traffic Jam," "Foolery," and Teahach and David's "Dew to You."



**POP**  
**PAUL KELLY-Swelling in the Name of the Lord**  
Happy Tiger HT 1015 (S)

Paul Kelly is a natural talent whose way with a lyric, plus a blend of soul and originality, helped his "Swelling in the Name of the Lord" to become a minor soul classic. His first LP features Buddy "Kissin' Me Down" and Kelly's sensitive and striking songs. "Soul flew," "Kissin' Me Down," "Travelin' Man" and his "SOB" hit are enhanced with a pop beat and some heartening arrangements.



**CLASSICAL**  
**RIESZLER, VIOLIN CONCERTO/ROMANCES-Merlet/Smith**  
RBC Symphony (Toscanini)-RCA  
Symphony (Steinberg)  
RCA Red Seal VGM 3047 (M)

Here's a specially priced two-LP set that should bring in the sales. Merlet doing the Beethoven violin concerto is absolutely brilliant, offering his powerful, touching rendition. The work was recorded in 1940. Here, too, is the Romance in G and in F, both cut in 1955. In none.



**POP**  
**FOUR TOPS-**  
Changing Times  
Motown MS 721 (S)

The consistent Four Tops have an interesting and winning pressing here. The pairing of "The Long and Winding Road" and the title song around the selections, which include such line numbers as "I'm So Blue," "Something's Tearing at the Edges of Time" and "I Almost Had Her (But She Got Away)" are among the other top cuts with that Four Tops stereo.



**POP**  
**JOHN MAYALL-**  
USA Union  
Polydor 24-4222 (S)

Mayall's new band, currently touring, Don Harris, violin, Larry Taylor, bass, Harvey Mandel, lead guitar. Again no drum but being all electric it is louder than his last. "Mayall's Disappearance" is as blunt as lyrics in a title about ecology and still manages to sound original rather than electric. Harris' violin adds a new color to Mayall's playing.



**COUNTRY**  
**THIS IS CHET ATKINS-**  
RCA Victor VPS 6020 (S)

A winner from the first guitar string plucked, Chet Atkins, America's answer to just about every guitar player in the rest of the world, has here "Mrs. Robinson," "Lady Madonna," "Yakety Axe," and "Yellow Bird," plus several tunes with the Bobbin Boys. This repackage is witty, a superb series; Chet's the latest and sound toward big sales.



**CLASSICAL**  
**DVORAK, SYMPHONY No. 8/ TWO SLAVIC DANCES-**  
Cleveland Orch. (Sext.)  
Angel S 30403 (S)

Still captures the excellent melody and convincing charm of the work with all the brilliance of his conducting skill. He's graceful and vigorous as he translates the dances with a swift and naturalness that is beautiful to hear.



**POP**  
**ARLO GUTHRIE-**  
Washington County  
Barrios BS 8413 (S)

Arlo Guthrie has another winner here as the distinctive folk-oriented artist ranges wide with torch material, including the title song, "Fence Post Blues" is a fine blues cut, while "Rise to Power" is a good spiritual one. "I Could Be Singing" is an excellent protest number. Guthrie continues to be one of the most in tune artists of today's youth.



**POP**  
**JAKE HOLMES-So Close, So Very Far to Go**  
Polydor 24-4222 (S)

Holmes' second LP for Polydor has his current hit single "So Close," to spark local programming and sales. He is best when writing and singing his own kind of love songs and there are many examples here: "Her Song," "I Saw Like Her Song," "The Pers Song," "Oh Close," and "So Very Far to Go."



**COUNTRY**  
**ROY DRUSKY-**  
All My Hard Times  
Mercury SR 61306 (S)

Roy Drusky, in fine form, has here an album based on two songs: "All My Hard Times" and "You're Shaking the Hand." But the LP really represents a total effort, all the tunes are good, supported by one of the best vocalists in Nashville and superb production work of Jerry Kennedy. Other tunes recommended for display include "Silver Wings" and "All Times Everybody's Blind."



**JAZZ**  
**PHAROS SANDERS-**  
Sonoran Rhythms  
Impulse AS 9199 (S)

Sanders and company have added another spiritual breakthrough with this album which features one cut on each side. Side one is rhythmically oriented, with all eight musicians playing percussion at one time or another on the cut. Of course, there is always the Sanders Saxophone in a spiritual interpretation of life in the present and pristine past.

**BUCK OWENS**  
AND HIS BUCKAROOS\*

# I WOULDN'T LIVE IN NEW YORK CITY (IF THEY GAVE ME THE WHOLE DANG TOWN)

During my life I have probably been to New York City a 100 times, and each time I go I hope it will be the last. There's no other city in the United States, or the world for that matter, that I have been to that was so packed with people and buildings that it seemed like a jungle made out of concrete . . . It ain't nothing but a concrete jungle with people packed like sardines . . . Every time I have ever been to New York I have been caught up in crowds of people who are always hurrying to get where they are going, most of them trying to climb that old ladder of success . . . Where everybody's tryin' to live beyond their means, where all the natives hurry to scurry to and fro, but like the fleas on a puppy dog, they got no place to go . . . New York City is the only place I know where a person could live out their whole life and never see the sun for the buildings . . . I ain't seen the sunshine since the day that I arrived, cause brother I've been busy a tryin' to survive . . . It's true that I am bitter about New York because I like to see people smiling and happy all the time but I never found any warmth in New York City . . . Nobody knows you've been here til you're 6 feet underground, then you become a statistic, if they remember to write you down . . . The funny thing about New York people is that a lot of them feel the same way that I do. That is why I recorded my new Capitol single The New York City song live on the streets of New York . . . I wouldn't live in New York City if they gave me the whole dang town, talk about a bummer it's the biggest one around, Sodom and Gomorrah was tame to what I've found . . . When I was recording this song on the streets of New York I was almost arrested by a member of the N.Y.P.D. who came to investigate what I was doing. I caught the siren of his police car right on the recording track of the single. Experiences like that are typical of the things that have happened to me in New York City, and that is why I dedicate this single to the New York City people in hopes that someday they will remember to look up beyond those hard, old, cold, grey, bleak concrete walls . . . I wouldn't live in New York City, if they gave me the whole dang town.

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**I WOULDN'T LIVE IN NEW YORK CITY,  
(IF THEY GAVE ME THE WHOLE DANG TOWN)  
RECORDED LIVE ON THE STREETS OF NEW YORK.**

Personal Management:  
Jack McPadden  
403 Chester Avenue  
Bakersfield, California 93301  
(805) 327-1000

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# Billboard **Hot Country LP's**

\* **STAR Performer**—LP's registering proportionate upward progress this week.

- Continued from page 52

## WPGC's 'In' Image

**Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .**

**The Last Time Saw Nashville** Marty Martell (Adeline)

**Heart Over Mind—Mel Tillis** (Kapp)

**Meet Me at the Pits**—The Green (Gee-Bee)

**Henry-Tonk Angels—Tonnetta Watts** (Timber)

**No Arms Could Ever Hold You—Bobby Vinton** (Epic)

**Mama's on the Hill**—Tommy Stinson (Stuart)

**Pillar of Salt—Tommy Scott** (Northland)

**One Broken Heart—Gary U.S. Bonds** (Sue)

**You Break a Blind Boy's Heart—Jimmy Jones** (Jody)

**Who's to Blame—Hillbilly High** (Guns Hog)

**Days and Nights—Paul Coleman** (Roost)

**Day is the City for Me—Milus Braddy** (Geauga)

For Promotion, Distribution, Dealer, Press Release Service, Major Label  
Promotion, and more information, contact: **Billboard**, 1735 Broadway, New York, N.Y. 10019. **Billboard** Today:  
SEND YOUR REQUESTS FOR REVIEW TO: **Billboard** Star Promotions, 728 14th  
Avenue, New York, N.Y. 10011.

**Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .**

## Bart Book Right On Writer Ball

## Mrs. Jo Walker Receives Trade's Metronome Award

## Lou-Neita Opens a Coast Office; Mat Execs Named

**Say You Saw It in**

**Say You Saw It in  
Billboard**

	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	<b>FIGHTIN' SIDE OF ME</b> Mera Haggard, Capitol SP 451	13
2	2	<b>CHARLEY PRIDE'S 100th ALBUM</b> RCA Victor LSP 4202	14
3	4	<b>HARDY DARLIN'</b> Conway Twitty, Decca DL 73209	18
4	3	<b>FOR THE GOOD TIMES</b> Ray Price, Capitol SP 32016	8
5	7	<b>GOODTIME ALBUM</b> Epic Records, Capitol SW 493	9
6	6	<b>THE BEST OF CHARLEY PRIDE</b> RCA Victor LSP 4223	52
7	10	<b>ENCE MOORE</b> Fletcher Huggner & Dolly Parton, RCA Victor LSP 4368	10
8	12	<b>SNOWBIRD</b> Anne Murray, Capitol 579	11
9	9	<b>THE WORLD OF JOHNNY CASH</b> Capitol SP 29	21
10	11	<b>LIVE AT THE INTERNATIONAL LAS VEGAS</b> Ray Charles, Mercury SR 61576	8
11	5	<b>MY WOMAN, MY WOMAN, MY WIFE</b> Marty Robbins, Columbia CS 9078	22
12	8	<b>I NEVER PICKED COTTON</b> Ray Charles, Mercury SR 61580	11
13	13	<b>THE WANDERS OF THE WINE</b> David Houston, Epic SN 30106	7
14	29	<b>ME &amp; JERRY</b> Chet Atkins & Jerry Reed, RCA Victor LSP 4296	3
15	15	<b>I NEVER ONCE STOPPED LOVING YOU</b> Gloria Smith, RCA Victor LSP 4294	5
16	16	<b>BEST OF JERRY LEE LEWIS</b> Swanwick SFS 1731	26
17	17	<b>DIKIE FROM MUSKOGEE</b> Mera Haggard, Capitol SP 384	40
18	14	<b>MY LOVE/YOU KEEP ME HANGIN' ON</b> Sonny James, Capitol SP 475	14
19	20	<b>TAMMY WYNETTE'S GREATEST HITS</b> Capitol SN 25-86	60
20	20	<b>LORETTA LYNN WRITES 'EM AND SINGS 'EM</b> Decca DL 73199	10
21	22	<b>THE KANSAS CITY SONG</b> Buck Owens, Capitol SP 476	13
22	23	<b>ND LOVE AT ALL</b> Lynn Anderson, Columbia C 30099	6
23	19	<b>TAMMY'S TOUCH</b> Tammy Wynette, Epic SN 38549	23
24	18	<b>WORLD OF RAY PRICE</b> Columbia SP 28	16
25	25	<b>DN STAGE—FEBRUARY 1970</b> Elvis Presley, RCA Victor LSP 4267	17
26	28	<b>A TRIP IN THE COUNTRY</b> Tina Turner, Mercury SP 3297	2
27	27	<b>ELVIS' WORLDWIDE 50 GOLD AWARD HITS, VOL. 1</b> Elvis Presley, RCA Victor LSP 4401	9
28	28	<b>WORLD OF TAMMY WYNETTE</b> Epic SN 38548	20
29	31	<b>JUST PLAIN CHARLEY</b> Charley Pride, RCA Victor LSP 4290	36
30	24	<b>THE POOL SHARK</b> Dave Dudley, Mercury SR 61576	10
31	24	<b>GREAT WHITE HORSE</b> Buck Owens & Sonny Turre, Capitol SP 358	10
32	37	<b>COUNTRY FAIR</b> Various Artists, Capitol SW 562	2
33	30	<b>ONE MORE TIME</b> Hot Ticks, MGM SE 4881	7
34	35	<b>REMOVING THE SHADOW</b> Hank Williams Jr. & Luis Johnson, MGM SE 4721	2
35	33	<b>GEORGIA SINGERS</b> Jerry Reed, RCA Victor LSP 4291	7
36	31	<b>CAL GREENE'S GREATEST HITS</b> Decca DL 73208	12
37	—	<b>BEST OF GEORGE JONES</b> Mercury MS 3191	1
38	—	<b>THE FIRST LADY</b> Tammy Wynette, Epic F 30213	1
39	—	<b>THE GENERATION GAP</b> Jannine C. Riley, Plantation PLP-11	1
40	41	<b>COUNTRY FEVER</b> Bud Shulzberg, RCA Victor LSP 4289	4
41	36	<b>HELLO, I'M JOHNNY CASH</b> Columbia KCJ 7042	37
42	—	<b>I'M ALRIGHT</b> Lynn Anderson, Chart OHS 1037	1
43	43	<b>STANDING ALONE</b> Eddy Arnold, RCA Victor LSP 4390	4
44	42	<b>RISE AND SHINE</b> Tommy Cash, Epic SN 30107	4
45	45	<b>HE'S EVERYWHERE</b> —	4







# Classical Music

## Philips' Mailer Used In 'Plurabelle' Pitch

## 61

News Enterprises and her first account at the time as headlining the U.K. visit of Tony Bennett for a three-week season at the London Palladium. Leaving TBI after three years is Frances Van Stueder, who is setting up her own company.

Dyn Evans has been named marketing manager for CBS. Evans, formerly pop product manager, has been with CBS since 1964. He will be heading the special products department working on premium deals. Another promotion is the appointment of Tony Woodcock as manager graphic arts purchasing.

Derek Holt, CBS general coordinator, will leave on Oct. 30 to join the ad staff at Worcester. Holt will be replaced by one who will be involved in both singles and albums production, and will work with the ad staff.

Clifford Elson has formed a new publicity firm which begins operation on Oct. 1, 1969. Elson, formerly at Leslie Grade Ltd., London Management Ltd., and the Palladium Theatre, will be working with the ABC division of FMI, where he was publicity and advertising manager for the last five years. DeFont stage shows and handled press representation for the Talk of the Town. He joined ABC in 1964.

Ian Middleton, former news secretary at the BBC, has become a freelance writer since last April, has joined the Red Bus Company as press officer for the production group management and agency firm handles Mungo Jerry, Trader Horne and similar acts.

music."

## Clan Changes Distribution

MILAN — Clan Calentano Records, the company owned by singer Adriano Celentano, made a surprise switch in its distribution. The Messaggero Musical announced that Clan Calentano Distribution would be discontinued. The Messaggero Musical already distributes the CBS-Sugar owned and represented labels such as CBS, CGD, Warner and Regis and is regarded as the most likely distributor to acquire the Liberty U.S. labels.

The Clan deal, signed on Sept. 18, came into force Oct. 1. As a result, the 1969 releases of all Clan owned and represented labels such as Kamas, Cat, Frank Sinatra, Sam Cooke, The Beatles, European, Gadd, Marco, Melodini, Parlo and Xira.

Under the contract Adriano Celentano is to produce a minimum of two singles and one album

## LOOKING

for Conway Twitty's booking agent.

## LOOK

on page 130 of the 1970

CLAN BILBOARDS

Messaggero Musical Directory

OCTOBER 24, 1970, BILBOARDS

# Canadian News Report

## Philips, Toronto, Win Cassette Contract

TORONTO — Philips Electronics Industries of Toronto has won a \$4,000,000 contract to provide the world's first auto stereo cassette system to Chrysler.

Philips will be responsible for design and development of the system. The combination record and playback units will be provided as a factory option on Chrysler, Plymouth and Dodge.

Originators of the cassette concept, Philips see the contract as an opportunity of opening up entirely new markets in the portable dictation field.

Philips introduced the first and only AM/FM 8-track combination

for autos, which was available as an option in Chrysler cars last year.

## Bilingual Musical Opens

TORONTO—"Love and Maple Syrup," a musical look at the aspects of love in Canada utilizing the songs of Joni Mitchell, Gordon Lightfoot, Irving Layton, Leonard Cohen, Gilles Vigneault and others, opened at the St. Lawrence Centre for the Arts on Oct. 5.

The production is bilingual, and leading players include Colleen Peterson, Robin Ward, Veronica Le Glagauk, Claude Dorge, Mia Anderson and Richard Ayres.



MASHMAKHAM, Canadian group on the Epic label, is presented with a gold record in Montreal for their hit, "As Years Go By." Left to right are Jack Robertson, Columbia Canada vice-president, marketing; Rayburn Blake, guitar; Pierre Senechal, organ-flute; Brian Edwards, bass and lead vocals; John Williams, Columbia Canada director of a&r; Jerry Mercer, drums.

## New Canadian Disks Released

TORONTO — New Canadian product released this week includes: "Lord Come," Happy Feeling, Barry B-3523 (no U.S. deal); "Taste of Tears," Debbi Lori Kaye, SSS-810 (U.S. release through SSS); "Comin' Round," Poor Souls, Quality Q-1980 (no U.S. deal); "A Familiar Story," Wizard, MCA 2001 (no U.S. deal); "Share the Land," Guess Who, Nimbus 74-0382 (U.S. release thru RCA); LP "Windsor Tunnel," Windsor Tunnel, AVCO Embassy AVE 33014 (U.S. release through Avco); LP "Make Me Merry," Toronto Mendelsohn Choir—RCA LSC-3174 (no U.S. deal).

## Disk Production Down Again

OTTAWA—Latest figures from the Dominion Bureau of Statistics here reveal another decrease in the production of records during July.

Total production in July was 2,232,480 units, as opposed to 3,380,985 in July of last year.

Cumulative production figures for the year to July 31 show a

(Continued on page 66)

## London Distrib, Much Prod Tie

MONTREAL — Much Productions, 80 percent of which is owned by Radio CHUM in Toronto, has signed a distribution deal with London Records of Canada Ltd.

Announcing the deal, Ken McFarland, London's Ontario Sales and Promotion Manager, said that

(Continued on page 67)

## Quality With MWC Intl

TORONTO — Quality Records has announced an international distribution deal with Music World Creations, which initially involves two acts, the Stampede and Christopher Robin.

George Struth, Quality's assistant to the managing director, said that the deal involves a new label, MWC Records, and that Quality will be responsible for placing the product internationally.

The Stampede, a trio, have been one of Canada's best known groups since 1965, and have had several big domestic hits. Christopher Robin is a five-piece act which has been together for two years.

Music World Creations is headed up by Mel Shaw, who will produce both groups.

## After Guess Who Single, Canadian Chart Boom

By RITCHIE YORKE

TORONTO—A total of 17 singles and 10 albums from Canada have made the U.S. Billboard charts since the Guess Who hit with "These Eyes" in March 1969. Many of them went on to achieve high positions in European and Asian charts.

Prior to "These Eyes," Canada's contributions to world charts had been few and far between.

But in the past year, only the U.S. and England have provided more hits on the Billboard Hot 100, with Holland in fourth place. Canadian records which have broken internationally include:—

singles—"These Eyes," "Laughing," "Undun," "No Time," "No Sugar Tonight," "American Woman," "Hand Me Down World," "Share the Land" (all by the Guess Who), "When I Die" (Motherlode), "You Me and Mexico" (Edward Bear), "Snow Bird" (Anne Murray), "Which Way You Goin' Billy?", "I'm Gonna Capture You," "That's Where I Went Wrong" (Poppy Family), "Higher and Higher" (Canada: Goove), "One Tin Soldier" (Original Caste), and "As the Years Go By" (Mashmakhan); albums—"Sit Down Young Stranger" (Gordon Light-

## Canadian Executive Turntable

Rick Hixco appointed Ontario promotion representative for Capitol Records (Canada) Ltd. Hixco succeeds Joe Woodhouse who recently resigned. Hixco was previously Capitol's promotion representative for Alberta and Saskatchewan.

foot), "Wheatfield Soul," "Canned Wheat," "American Woman," "Share the Land" (the Guess Who). (Continued on page 67)



Judith Durham on A&M records  
Her album 'Gift of song'  
USA:SP4240  
UK:AMLS967





# From The Music Capitals of the World

## SAN JUAN

**Papo Roman** (Borinquen Records), singer, **Rolando Santos R.**, composer, and **Pedrito Rivera**, arranger, all from Puerto Rico, received a celebration at the Sheraton Hotel co-hosted by **Dario Gonzalez**, head of Borinquen Records and **Anton Fofia**, local representative of **Per International**. **Rolando** was fourth place in the recent New York Latin Song Festival with the tune "La Ilusión de Dios" (God's Will) by composer **Santos** and with Rivera's arrangement. They all received trophies and plaques from **Per International** who has **Roman** and **Santos** under contract as composers.

**Gloria Mirabal** (Mirabal Records), Puerto Rican singer, also had a place with "Un Milagro" (A Miracle) in the same festival. She was also named best female singer.

**Piquito Balseiro**, singer-composer (**Orfeon Records**), was named assistant editor of **Mini Show**, Puerto Rico's monthly entertainment publication recently acquired by **Ediciones V.B. Barrios** at that position. Balseiro's most recent tune "Gracias a Ti" (Thanks to You) was headed by **Papo Roman** for **Borinquen Records**.

**The Cured Alonso**, one of the leading Puerto Rican pop composers, recently launched his own record company. Award Records. **Puerto Rico**, **Cured Alonso's** first tune "Chotorro" by **Apollio Sund** (Fania) has been among the top-10 of our charts for the past few weeks.

**Gov. Luis A. Ferré** of Puerto Rico proclaimed October 1970 International Country Music Month. In the proclamation, Governor Ferré (an accomplished pian-

ist) points out the similarity of country music with Puerto Rico's "tango" music. **Rafael Albelo**, Vice President of **Nashville Sound** of Puerto Rico, visited the governor in connection with the proclamation. The next international artist booked by **UPR** will be **Charles Aznavour** (Monument), scheduled for Nov. 20. **J. E. Martinez** of the University's Cultural Activities Department, is in charge of these presentations.

**Piquito Fofia**'s latest composition, "Dúete Mami" (It Hurts More) is chart number by **Papo Roman** for **Borinquen** label.

New releases from **Velvet Records** of **Hialeah, Fla.**, and **Caracas, Venezuela**, include **Mayra Martí** album for their sub-label, **SonVel**, and singles by **Sexteto Juveniles** (The Youngsters) and **Pirella's "Nadie"** (No one) and **Blanca Rosa Gil's "Sabes Una Cosa"** (You Know Something). **Singer Mayra Martí** took part in the recent New York Latin Song Festival. **Fania Records**, N.Y., promotes **Joe Bataan's** new album which includes "The Prayer" by **Kubaney Records**, **Hialeah, Fla.**, presents their first album by Puerto Rican singer **Nydia Souffront**, "Male Success" (**Bu-Lu**). **Lucky** is the featured tune in this album. **Also Rafael Manabero** and his Latin music group in an album titled "Esto Esta Que Quema" (This Music Burns). **Kubaney** recently had all their albums also in cassettes and cassettes.

Antonio Contreras

## TORONTO

**Anne Murray's** likely "Snowbird" follow-up is "High Sing Low" (Love's Frank Davis reports that **WABC-AM** in New York is one of the stations to play it). **Pat**, which has picked the **King Biscuit Boy's** "Corinna Corinna," and **Pat** and **Peep**, new eight-piece jazz-rock band from Hamilton, has been booked for 10 weeks at the Dearborn Town House in Detroit.

**Grant Webb** of **Revolution** advises that **Chino**, who has a new album coming out on **Epic** this month, are to work some U.S. tour dates with **Blood Sweat & Tears**.

The **Merrymen** from **Barbados**, are touring seven points during this month. **... Pink Floyd** are coming to a Canadian tour, with appearances in **Vancouver, Calgary, Edmonton, Saskatoon, Regina** and **Winnipeg**.

**Canada** drawing good press re-

views on his current Southern Ontario club circuit. He is also scoring with his debut Capitol album "Changes." **... Warner Bros.** West Coast promotion man **Bruce Bissell**, hired a large garbage truck to meet **Frank Zappa** at **Vancouver Airport**, where the group flew for a one-nighter. **... Paul Mauriat** drew a standing ovation over his 3,000 fans during his **concert** (Oct. 3) at the **Alumni Hall** in **London Ontario**. **... Chillwell** set the record for the longest symphony orchestra on Nov. 7. **... Canned Heat** in **London** on Oct. 15 with show almost sold out. **... The Dillards** (the **United** enthusiastic about **Robert** **Berry**, an American now living in **Canada**, his first album is being produced by **Gary Buck**. **... Polydor** out with their first single by **the Dillards** (the **United** **Clapton** called "Tell the Truth" **... London** has signed **Daybreak**, a group consisting of two former members of **the Bee** and **the Strange Moves** are being signed by **Kanada** **Talent Agency** in **Montreal**. **... Polygram** of **John Turner** on a national promotion tour with **Jack** **Belts**. **... HMV** **East** **Canada** **Bella**. **... Polygram** in U.S. will release the **Bells** single this month. **... The Dillards** (the **United** **Clapton** called "Tell the Truth" **... Led Zeppelin** III album with an unprecedented advance order. **... The Dillards** (the **United** **Clapton** called "Tell the Truth" **... Polygram** of **John Turner** on a national promotion tour with **Jack** **Belts**. **... HMV** **East** **Canada** **Bella**. **... Polygram** in U.S. will release the **Bells** single this month. **... The Dillards** (the **United** **Clapton** called "Tell the Truth" **... Led Zeppelin** III album with an unprecedented advance order. **... 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Rea Reys  
From Holland Europe's  
gem among jazz singers.  
Has travelled a New Orleans  
and Bechet and swung with  
the best, including  
Blaquey and Basie.



Manella  
From Greece  
Knocks audiences  
in Athens clubs.  
Gives enchantment  
in her songs and the warmth of  
the sun in her voice.



Madeline Bell  
From the States via England  
Pop singer that everyone  
digs. Scored world hits by  
herself as well as with  
Blue Mink in "Makin' For"  
"Good Morning Freedom" and  
"Our World".



Michele Tor  
From France. A star of  
chanson. Gets to the heart  
of a song in only  
the French can -  
and wins hearts too  
whose audiences  
are concerned.

**PHILIPS**

PHILIPS  
ARTISTS  
GO  
PLACES.....

# Rio Song Festival



AUGUSTO MARZAGAO, director and founder of the Rio festival.

REPAIRS ARE completed to the fire-damaged stadium and cameras moved in for the Fifth Annual Rio de Janeiro Popular Song Festival.

JULIE STEIN and Sammy Cahn at last year's festival, here again for this year's.



BRITAIN'S Malcolm Roberts who took third place in last year's festival and the U.S.'s Bill Medley who took second place. The crowd acclaimed Roberts who was "made" by Rio's festival.



YUGOSLAVIA's entry this year, Radojica.

RITA REYS, Holland's interpreter.

PAOLA, Switzerland's interpreter.



ZOLA SORIANO, Peru's artist.

BRAZILIAN artist Elis Regina and Pele, football "king" of Brazil and the world, who will preside over the judges at the festival.



INTERNATIONALLY KNOWN Brazilian artists and composers Antonio Adolfo and Tiberio Rasper who are appearing at the festival.

## Despite Troubles, Rio Festival's Set

Continued from page 1

personal popularity will provide cover for any unpopular decisions.

The guests, famous in the music world, include Paul Simon, Johnny Halliday, Roger Vadim, Rock Hudson, Sammy Cahn, Quincy Jones, Silvio Varrin, David Gruson and David Raskin, president of the Composers' and Lyricists' Guild of America.

The prizes are to be divided between the artist, composer and lyricist. First prize is 30,000 cruzeiros (U.S. \$6,255), second prize 10,500 cruzeiros (U.S. \$2,134), and third prize 5,250 cruzeiros (U.S. \$1,117). The prize for the best male singer will be known as the Jimi Hendrix Award, and that for the best female singer as the Janis Joplin Award.

To add to the entertainment, the Ray Conniff Singers will fill in the intervals. Gato Barbieri, Argentine-born saxophonist who plays in the U.S., said that he would perform.

The festival is scheduled to be broadcast in color on the Eurovision network and to Latin American nations. Tapes are to be sent to the U.S., Japan and other countries.

MGM will make a documentary film, Roger Vadim, French film producer, will use the festival as background for a film starring Rock Hudson. Critics from all over the world will be on hand.

Headquarters for the festival will be at the Hotel Gloria. The preceding Brazilian domestic festival is being held Oct. 15, 17 and 18. It has 41 entries from which Brazil's competing song and artist will be chosen for the international competition. Marzagao said that all the Brazilian artists have contracts with recording companies.

The entry list:

UNITED STATES  
"Baby Blue" by John Vada  
AUSTRALIA  
"Boney Face" by Mike D'Agostino  
AMERICA  
"Come Un Pojano" by Jojo Allen  
AUSTRALIA  
"The Best Man" by Rodi Weller

BELOW  
Wallace Collection—"Who Can Tell Me My Love" by John Vada

BULGARIA  
"L'Amour" by Alexandre Jessipov

CANADA  
"The Ascending" by Luc Courneau

CHILE  
"Julio Zayas" by Luc Courneau

COLOMBIA  
"L'Amour" by Luc Courneau

FRANCE  
"Nicole Cristalline" by Luc Courneau

GERMANY  
"Marianne Rosenberg" by Luc Courneau

GREECE  
"Marianne" by Luc Courneau

HOLLAND  
"Rita Reys" by Luc Courneau

ITALY  
"Rita Reys" by Luc Courneau

JAPAN  
"Katsuo Kawai" by Luc Courneau

LEBANON  
"Youssef" by Luc Courneau

MEXICO  
"Youssef" by Luc Courneau

MONACO  
"Youssef" by Luc Courneau

NETHERLANDS  
"Youssef" by Luc Courneau

PERU  
"Youssef" by Luc Courneau

PORTUGAL  
"Youssef" by Luc Courneau

RUSSIA  
"Youssef" by Luc Courneau

SWEDEN  
"Youssef" by Luc Courneau

SWITZERLAND  
"Youssef" by Luc Courneau

UNITED STATES  
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## Fest Director Remains Cool

RIO DE JANEIRO — Augusto Marzagao, founder and director of Rio de Janeiro's annual Popular Song Festival, knows how to keep his outward cool when faced with disaster.

If he pricked when suddenly told that the repairs to the fire-damaged Maracanzinho Stadium would not be completed in time for this year's festival, he didn't show it for a minute. He just issued reassuring statements that "the show will go on," to press and everybody concerned. And a lot of people were concerned that the festival might have to be skipped.

Marzagao got busy phoning artists, agents and TV broadcasters around the world to make new arrangements. He succeeded where another might have thrown a fit and needed a straight-jacket. But, his calm was just on the surface says somebody who should know, inside, he was seething.

The Brazilian's calm may come from his training. He studied to be a professor of psychiatry and history at the University of Sao Paulo, his home town. "Psychiatry helps me to understand music festivals," he says. "History gives me patience."

While the problems that Marzagao faces in festivals in a land where the unexpected always happens, would be the ordinary man, Marzagao who is 41, looks younger and fresher than when he started. In keeping with the artists, his hair is longer but not thinner. He has changed the horn-rimmed glasses that he used when he started his career as a politician's secretary for grumpy spectacles. Somebody said, "He looks like an international jet-setter."

And well he might. As soon as one festival ends, Marzagao starts traveling around the world, preparing for the next. As president of the International Popular Song Festival Association, he goes to almost all of them—San Remo, Milan, Athens, etc. He isn't seen in Brazil for months on end.

Marzagao says that he is going to quit as director of the Rio Festival at the end of this one, but fill his term as president of the international association. He says that he intends to act as ad-

## Brazil's Artists, Composers Benefit From Rio Fest

By HENRY JOHNSTON

RIO DE JANEIRO — Rio's annual Popular Song Festival has become an institution, something you can count on.

This is the fifth and director Augusto Marzagao — pronounced Marzagao — says it will be the biggest and best despite the three weeks postponement.

The festival has been the "making" of Brazilian artists and composers as it was intended to be. And it has been the making of some international artists and songs as well.

It may be so again this year, as a number of performers are making their first big international appearances before leading figures in the music world.

For the first festival in 1966, Marzagao assembled such figures as Henry Mancini, U.S. composer-arranger Nelson Riddle, U.S. composer David Raskin, Lex Baxter, France's Jean Sablon, Mexico's singer Pedro Vargas. Some served as judges, some provided glamour.

Marzagao leaves a big vacancy, he will leave a big vacancy to fill. He has no apparent successor. He handles all the details himself, never delegates authority to others apparently in the belief that if you want things done, do them yourself.

The festival director served for years as secretary to Janio Quadros, a San Paulo politician who was elected mayor, governor and finally president of Brazil. But Marzagao declined to accompany Quadros to the capital, it was just as well, because Quadros suddenly resigned as president leaving the country in confusion. By this time, Marzagao was in Milan, promoting the sale of Brazilian coffee in Europe as representative of the Brazilian Coffee Institute.

Apparently the coffee kept him awake, as he discovered popular song festivals in Europe. When he came back to Brazil in 1965, he organized the first Rio song festival and has been at it ever since. Marzagao has four children who keep him in tune with "young music."

It's been that way ever since. Many keep coming back every year.

But, it was the audience at the Brazilian festival that precedes the international one, that set the pace and presented the challenge—with cliques and cliques, cheers and jeers, banners, proclaiming their favorites and chants of their own. In Rio, almost everybody does a little composing and rhythm beating of his own.

Brazil has won twice in succession, something that makes some Brazilians blush. Germany won once. The U.S. has placed twice—in 1968, with Nelson Riddle's "Mury," and in 1969 with Jim Webb's "Evie."

Malcolm Roberts of Britain made a great popular success last year with his rendition of "Love Is All." His recording of the song made the hit parade and brought him a succession of contracts.

Andre Mafani, president of Philips' Brazilian subsidiary, believes that Brazilian artists and composers have benefited most. He reports that at least 5 percent of U.S. recordings carry Brazilian number on every LP.

Marzagao founded the festival to promote a stage for Brazilian music and encourage the tourist business. As a result, Brazilian composers and arrangers have been moving to the U.S. and Europe with important contracts.

TV-Globo which sponsors the festival with the Rio Tourist Department, is investing an estimated \$700,000 in this year's competition. It hopes to get it back in the sale of tapes at home and abroad.

## Disk Production

Continued from page 63

15 percent decrease over the previous year. Total production so far this year is \$2,919,044 units, compared to 26,370,103 for the same period in 1969.

The July production of pre-recorded tapes was 102,844, making the cumulative figure for the year 1,765,115. There were no tape figures in 1969.

## From The Music Capitals of the World

• Continued from page 64

record, "Tennessee Baby" and "Ich Komme Wieder." He visited Cologne, Luxembourg, Baden-Baden, Saarbrücken and Frankfurt am Main. . . . The French label, Byg Records, which specializes in avant-garde music, is now represented in Sweden by Armg Records.

### HAMBURG

Phonogram's Marianne Rosenberg will represent West Germany in the Rio Song Contest, singing "Wie weit ich, dass es Liebe ist." (How do you know that it is love?). . . . Chilean pianist Claudio Arrau was awarded the "Grosses Bundesverdienstkreuz" (Great Federal Service Cross), which was presented to him by the head of the Cultural

Department of the Foreign Office, H. W. Feister. . . . After three Peter Alexander Show programs, produced in Munich, Berlin and Hamburg, two more were rehearsed this month. They will be broadcast in November and December, and (by Channel 2 TV) in February.

. . . Ingo Seiff, promoting CBS singing group Ivan Rebroff, has opened an office in Hamburg City Hobe Bleichen. He said that Rebroff's LP "Kosken musen reiten" ("Cossacks must ride") had sold 80,000 copies in three weeks. Two tours are being planned for 1971.

Hamburg group Wunderland, which was produced by James Last, has disbanded. The two leaders of the group, Achim Reichel and Frank Dostal, intend to produce, write and compose for other acts. . . . After rejecting playback recordings they had made for TV, Eric Burdon and his band, War, flew back to London after a few hours, without making any of the recordings Polydor had planned for them. WALTER MALLIN

### Canadian Charts

• Continued from page 63

Who), "Which Way You Goin' Billy" (Poppy Family), "Snow Bird" (Annie Murray), "Mash-mash" (Jesse Winchester), and "Peach" (It All Together) (Light-house).

This compilation does not include records made by Canadians now domiciled elsewhere, such as Neil Young, Joni Mitchell, Steppenwolf and Leonard Cohen.

The main reason for the recent boom was the Canadian Radio—Television Commission's February announcement of a Canadian content legislation on local broadcasters. This forced radio stations, long neglectful of local disk production, to commence programming Canadian records.

## U.K. Polydor Cassettes

LONDON—Polydor's first double album cassette release, delayed since May by production difficulties, will be made next month. An issue of nine 21-P tapes has been scheduled comprising specially prepared albums not available on disk, and including most major acts in the Polydor, Track, Atlantic and Buddah catalogs.

Spearheading the particularly strong release are "Stereogroups," with tracks from Taste, Cream, the Who, Jimi Hendrix, Blind Faith and Eric Burdon. "Pop Power," featuring Robin Gibb, the Bee Gees, Tintin, Thunderclap Newman and Fairport Convention, and "Track Stick" made up of material from Track artists. There are two albums from Atlantic, "Alt-sortazrock" and "Albortazrock," "The Chosen Ones From Buddah," "Jazz at Midnight" and two middle-of-the-road LPs.

All the material has been previously released as either singles or album tracks. The tapes will retail for \$8.58 and in line with Philips, Polydor is designing a special logo to identify the double albums which will be packaged in bigger cases.

## Industry Statistics In West Germany

• Continued from page 63

three singles had already been scheduled—Pagliaro's "Give Us One More Chance," "We're Dancing (Til It Blows Over)" by Second Helping, and the Reggae Exchange's "The Message."

In addition, Brian Chater—who heads up Much Productions, and who wrapped up the deal with London—said that further releases by Second Helping, Major Hooper's Boarding House and the Chosen Few will be scheduled in the coming months.

## RR SETS FIRST U.K. TAPE FORUM FOR DEALERS

LONDON—Britain's first dealer tape forum, exclusively devoted to the mushrooming prerecorded tape business, is being presented by Record Retailer in London on Nov. 3.

The one-day seminar, which is being supported by more than a score of major companies involved in the tape industry, will give dealers the chance to hear first-hand how cassettes and cartridges are revolutionizing the music business.

The forum will cost dealers absolutely nothing. The RR Tape Forum will not be a platform for companies to promote their own product but will give dealers a unique opportunity to learn how to make money out of tape and to hear from record dealers who already are making money from tape sales.

Topics on the program, which will feature experts in all branches of the tape industry, include the development of tape overseas, the future for cassettes and cartridges in the U.K., the hardware situation and general selling and merchandising advice from tape sales managers.

There will also be a panel of experts to answer dealers' questions.

## Chrysler U.K. Signs Ampex Tape Deal

LONDON — Following the Chrysler U.K. motor group's announcement earlier this year to stock cartridges in 150 key showrooms, the company has finalized a long-term deal with Ampex Stereo Tapes for the supply of product. AST has more than 800 cartridge albums in its catalog drawn from nearly every major label, and will be supplying Chrysler with special racks for selling the tapes.

About 100 showrooms will be

initially supplied with the racks with the service being extended to a further 50 by the beginning of next year.

Use of garages as outlets for tape product has proved highly successful in continental Europe and almost every tape operation has been trying to interest U.K. clients. Conclusion of the deal means a major breakthrough for Ampex which already has automotive outlet distribution deals with several labels.

Chrysler also revealed further details at the London Motor Show of its plans to offer cartridge players as an optional extra for the company's complete range of cars. Motorola will be manufacturing the units which will carry the Chrysler logo.

friends when they wish to sell their player.

Seventy-four percent of young people, between the ages 15-30, own disks, but the figure for the over-50 age group is 37 percent.

### Data Packaging Corporation's famous tape cassettes and cartridges

Europe can now get the world famous Data Packaging Corporation's tape cassettes and cartridges on fast delivery from the newly formed Hellermann Data Packaging Ltd at Crawley England. Quantity deliveries when you want them of the most popular cassettes and cartridges on the market featuring close tolerance moulding and really smooth tape action.



- Standard Cassettes
- take all standard tape lengths
- supplied unassembled or leader loaded with welded case.
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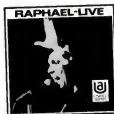
APPEARANCES:

THE AMERICANA HOTEL NEW YORK  
ROYAL BOX ☐ OCT. 20-NOV. 7

THE FLAMINGO HOTEL LAS VEGAS  
MAIN SHOWROOM ☐ NOV. 12-DEC. 9

ED SULLIVAN SHOW, CBS-TV  
OCT. 25

RAPHAEL'S LATEST ALBUMS



Liberty/UA, Inc. **T**  
ENTERTAINMENT WEEKLY  
PUBLISHED WEEKLY



STAR PERFORMER — Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.



Record Industry Association of America seal of certification as "Gold" or "Platinum" (See Indicated by Bullet)

WEEK LAST	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1 <b>PLI BE THERE</b>	Jackson 5 (Hal Davis), Motown 1171
2	2 <b>CRACKLIN' ROSIE</b>	Neil Diamond (Tom Catalano), Uni 55320
3	3 <b>GREEN-EYED LOAY</b>	Superstar (Frank Slay), Liberty 56183
4	4 <b>WE'VE ONLY JUST BEGUN</b>	Carpenters (Jack Dougherty), A&M 11317
5	5 <b>ALL RIGHT NOW</b>	Free (Free & John Kelly), A&M 1200
6	6 <b>FIRE AND RAIN</b>	James Taylor (Peter Asher), Warner Bros. 7423
7	7 <b>CANDIDA</b>	Dawn (Tichens & Dave Appell), Bell 993
8	8 <b>INDIANA WANTS ME</b>	R. Dean Taylor (R. Dean Taylor), Rare Earth 5013 (Motown)
9	9 <b>LOLA</b>	Kinks (Ray Davies), Reprise 9350
10	10 <b>AIN'T NO MOUNTAIN HIGH ENOUGH</b>	Diana Ross (Nickolas Ashford & Valerie Simpson), Motown 1169
11	11 <b>STILL WATER</b>	Four Tops (Frank Wilson), Motown 1170
12	12 <b>JULIE, DO YA LOVE ME</b>	Bobby Sherman (Jackie Mills), Metromedia 194
13	13 <b>EXPRESS YOURSELF</b>	Charles Wright & The Watts 103rd Street Rhythm Band (Charles Wright), Warner Bros. 7417
14	14 <b>SOMEBODY'S BEEN SLEEPING</b>	100 Proof (John S. Paul), Hot Wax 7004 (Sundae)
15	15 <b>OUT IN THE COUNTRY</b>	Three Dog Night (Richard Podolor), Dunhill 4250
16	16 <b>LOOK WHAT THEY'VE DONE TO MY SONG MA</b>	New Session, featuring Eva Graham (Dave McKay & Leon Henry), Elektra 6569
17	17 <b>IT'S ONLY MAKE BELIEVE</b>	Glenn Campbell (M. Dalcry), Capitol 2905
18	18 <b>SNOWBIRD</b>	Anna Murray (Brian Aches), Capitol 2738
19	19 <b>LOOKIN' OUT MY BACK DOOR/LOONG AS I CAN SEE THE LIGHT</b>	Cordelia Cavanaugh-Rever (John C. Fogarty), Fantasy 865
20	20 <b>EL CONDO PASA</b>	Simon & Garfunkel (Simon, Garfunkel & Roy Nath), Columbia 4-6237
21	21 <b>I (Know) I'M LOSING YOU</b>	Rare Earth (Horn Musical), Rare Earth 5013 (Motown)
22	22 <b>CLOSER TO HOME</b>	Grand Funk Railroad (Terry Knight), Capitol 2877
23	23 <b>IT DON'T MATTER TO ME</b>	Bread (Bread), Elektra 45701
24	24 <b>IT'S A SHAME</b>	Sonny's (Sonny Worden), V.P. 23057 (Motown)
25	25 <b>SUPER BAO (Parts 1 &amp; 2)</b>	James Brown (J. Brown), King 6329
26	26 <b>GO, LOVE AND ROCK &amp; ROLL</b>	Tengden & Van Winick (J. Casidy-Tengden-Ron Winick), Westbound 4-6223
27	27 <b>STAND BY YOUR MAN</b>	Coma Station (Rick Hall), Tama 1472 (Capitol)
28	28 <b>CRY ME A RIVER</b>	Joe Cocker (Henry Cordell & Leon Russell), A&M 1200
29	29 <b>ENGINE NUMBER 9</b>	Wilson Pickett (Staff), Atlantic 2766
30	30 <b>LONG LONG TIME</b>	Linda Ronstadt (Elliot Mazer), Capitol 2946
31	31 <b>SEE ME, FEEL ME</b>	Who (Kit Lambert), Decca 752729
32	32 <b>OUR HOUSE</b>	Crosby, Stills, Nash & Young (Crosby, Stills, Nash & Young), Atlantic 2760
33	33 <b>LUCRETIA MAC EVIL</b>	Blood, Sweat & Tears (Bloody Columbia & Roy Hayek), Columbia 4-6223
34	34 <b>DEEPER &amp; DEEPER</b>	Freda Payne (Holland/October/Holland), Inevitable 3000 (Sundae)

WEEK LAST	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
35	35 <b>UNGENA ZA ULIMWENGU (Unite the World)</b>	Temptations (Thomas Whitford), Gordy 7102 (Motown)
36	36 <b>MONTEGO BAY</b>	Bobby Bloom (Jeff Barry), MGM/LA 157
37	37 <b>DO WHAT YOU WANNA DO</b>	Five Flights from Chicago (Florio, Ta 202) (Bell)
38	38 <b>THAT THING I WENT WRONG</b>	Pussy Fantasy Featuring Susan Jacks (T. Jacks), London 1139
39	39 <b>GYPST WOMAN</b>	Brian Hyland (Del Shannon), Uni 55420
40	40 <b>YELLOW RIVER</b>	Christie (Mike Smith), Epic 5-10626 (Columbia)
41	41 <b>I THINK I LOVE YOU</b>	Pauline Taylor (Clarence Shriver & E. featuring David Cassidy) (Wes Farrell), Bell 910
42	42 <b>AS AS THE YEARS GO BY</b>	Mudshakes (Billy Jackson), Epic 5-10634 (Columbia)
43	43 <b>MAKE IT EASY ON YOURSELF</b>	Dianne Warren (Blue Jay Prod.), Scepter 12294
44	44 <b>JOANNE</b>	Michael Nesmith & The First National Band (Jeffery Jacob), RCA 74-0368
45	45 <b>THE YEARS OF A CLOWN</b>	Smiley Robinson & The Playmates (Steve Gory & "Smiley"), Tama 54199 (Motown)
46	46 <b>I STAND ACROSS</b>	Isaac Hayes (Isaac Hayes), Enterprise 9017 (Blue Note)
47	47 <b>FOR THE GOOD TIMES</b>	Ray Price (Doc Law), Columbia 4-65178
48	48 <b>51 I DO TAKE YOU</b>	Three Degrees (Richard Barrett), Roulette 7088
49	49 <b>HEAVEN HELP US ALL</b>	Diana Wood (Sam Miller & Ted Martine), Tama 5420 (Motown)
50	50 <b>I AM SOMEBODY, PART 1</b>	Shirley Taylor (Doni Davis), Stax 0078
51	51 <b>I JUST WANNA KEEP IT TOGETHER</b>	Paul Davis (Chips Morton), Bell 919
52	52 <b>51 I DO TAKE YOU</b>	C. C. Swift (Gary Fuller), Columbia 4-65206
53	53 <b>NO MIND</b>	57 and THE GRASS WON'T PAY
54	54 <b>SEEMS LIKE I GOTTA GO WRONG</b>	Whispers (Ron Carson), Soul Circle 1004 (Capitol)
55	55 <b>WHEN YOU GET RIGHT DOWN TO IT</b>	Delmonico (John & Billy), Philly Groove 163 (Bell)
56	56 <b>FRESH AIR</b>	Quicksilver Messenger Service (Quicksilver Messenger Service), Capitol 2902
57	57 <b>MONGOOSE</b>	Esophagus's Manory (Ted Cooper), Metromedia 182
58	58 <b>HEED THE CALL</b>	Kenny Rogers & The First Edition (Jimmy Bowen & Kenny Rogers), Rapson 0953
59	59 <b>LET'S WORK TOGETHER</b>	Canoe Hunt (Skip Taylor & Canoe Hunt), Liberty 56151
60	60 <b>SWEETHEART</b>	Engelbert Humperdink (Peter Sullivan), Mercury 2902
61	61 <b>FUNK #48</b>	James Gang (Bill Symczyk), ABC 11272
62	62 <b>(Baby) TURN ME ON</b>	THE INSURGENTS (Curie Mayfield), Capitol 2954 (Sundae)
63	63 <b>SOMETHING</b>	Shirley Bassey (Johnny Harris & Tony Cochran), United Artists 50598
64	64 <b>OUR WORLD</b>	Bliss Monk (Bliss Monk & Roger Quasthoff), Philips 40686 (Mercury)
65	65 <b>COME ON AND SAY IT</b>	Boyz (Steve Bink), Dunhill 4249
66	66 <b>PART TIME LOVE</b>	Ann Peebles (Willie Mitchell), Uni 5718 (London)
67	67 <b>HOLY MAN</b>	Diane Kabry (Scott & Vivian Norman), Columbia 4-65189

WEEK LAST	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
75	75 <b>AFTER MIDNIGHT</b>	Eric Clapton (Delaney Bramlett), Atco 6784
69	69 <b>JUST LET IT COME</b>	Alvin & Aardvark (Bob King), Roulette 7087
70	70 <b>SO CLOSE</b>	Jake Holmes (Elliot Mazer), Polydor 14041
71	71 <b>SO CLOSE</b>	Jake Holmes (Elliot Mazer), Polydor 14041
72	72 <b>5-10-15-20 (35 Years of Love)</b>	Five Flights from Chicago (Florio, Ta 202) (Bell)
73	73 <b>LET ME BACK IN</b>	Tyrene Davis (Willie Henderson), Duke 621 (Atlantic/A&M)
74	74 <b>— SHARE THE LANO</b>	James Why (Himms 9 & Jackson), RCA 74-0388
75	75 <b>— YOU DON'T HAVE TO SAY YOU LOVE ME/PATCH IT UP</b>	Eva Presley, RCA Victor 47-9916
76	76 <b>LOVE UPSISING</b>	Otis Leveille (Willie Henderson), Duke 630 (Atlantic)
77	77 <b>84 I'M NOT HERSEY'S KEEPER</b>	Fleming Carter (William Henderson/Raymond Carter), Hot Wax 7006 (Sundae)
78	78 <b>TIME WAYS FOR NO ONE</b>	James Taylor (Doni Davis), Stax 0078
79	79 <b>IF YOU WERE MINE</b>	Ray Charles (John A&M), ABC/TCT 11271
80	80 <b>WOODSTOCK</b>	Assembled Multitude (Bill Boster & Tom), Atlantic 2794
81	81 <b>82 AMERICA STANDING</b>	Five Starsteps (Stan Vinson), Buddah 188
82	82 <b>ONE LESS BELL TO ANSWER</b>	John Simonson (Bones Howe), Bell 940
83	83 <b>— EASY RIDER (Let the Wind Play the Wind)</b>	Iron Butterfly (Richard Portico), Atco 6872
84	84 <b>— KING OF ROCK &amp; ROLL</b>	Chuck Berry (Chuck Berry), RCA 74-0385
85	85 <b>98 I DON'T WANNA CRY</b>	Ronny Oney (Billy Jackson), Columbia 4-65240
86	86 <b>88 TIME TO KILL</b>	Band (Band), Capitol 2870
87	87 <b>88 DREAMS</b>	Budley Miles (Robin McBride & Buddy Miles), Mercury 73119
88	88 <b>I NEED HELP (I Can't Do It Alone) Part 1</b>	Bob Dylan (Bob Dylan), King 6323
89	89 <b>YOU BETTER THINK TWICE</b>	Post (Jim Messina), Epic 5-10636 (Columbia)
90	90 <b>— I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME</b>	Charley Pride (Jack Clement), RCA Victor 47-9902
91	91 <b>EMPTY PAGES</b>	Traffic (Chris Blackwell & Steve Winwood), United Artists 50662
92	92 <b>— GROOVE ME</b>	Red Floyd (E. Warner), Chess/Atlantic 435 (Atlantic/A&M)
93	93 <b>— RUN WOMAN RUN</b>	Tammy Wynette (Shirley Starnell), Epic 5-10553 (Columbia)
94	94 <b>FATHER COME ON HOME</b>	Pacific Gas & Electric (John Hammond), Columbia 4-65221
95	95 <b>99 JERUSALEM</b>	Herb Alpert & The Jugband Brass (Herb Alpert), A&M 1225
96	96 <b>97 LOSER'S WEEPERS—PART 1</b>	Eric Burdon & The Animals (E. B. Ross), Capitol 2911
97	97 <b>66 GET INTO SOMETHING</b>	Isley Brothers (R. Isley, D. Isley, T. Isley), Tack 928 (Sundae)
98	98 <b>— FIFTEEN YEARS AGO</b>	Conway Twitty (Owen Bradley), Decca 32742
99	99 <b>— WHERE DID ALL THE GOOD TIMES GO</b>	Deane York & The Classics IV (Deane York), Liberty 56200
100	100 <b>— STAND BY ME</b>	Dave & Jimmy Ruffin (Frank Wilson), Soul 55060 (Motown)
101	101 <b>— ONLY LOVE CAN BREAK YOUR HEART</b>	Nail Youth (Nail Youth & David Briggs), Reprise 3000 (Sundae)

## HOT 100 A TO Z—(Publisher-Licensee)

<p>Atco (Motown) (V.P. 23057), Atlantic 2766</p> <p>Capitol 2902</p> <p>Decca 32742</p> <p>Dunhill 4249</p> <p>Elektra 45701</p> <p>Enterprise 9017</p> <p>Hot Wax 7004</p> <p>King 6329</p> <p>Liberty 56200</p> <p>Motown 1171</p> <p>Philips 40686</p> <p>Reprise 9350</p> <p>RCA 74-0388</p> <p>RCA Victor 47-9916</p> <p>Scepter 12294</p> <p>Stax 0078</p> <p>Tama 54199</p> <p>United Artists 50598</p> <p>Warner Bros. 7423</p> <p>Westbound 4-6223</p> <p>Who (Kit Lambert), Decca 752729</p> <p>Wilson Pickett (Staff), Atlantic 2766</p> <p>Y.P. 23057 (Motown)</p>	<p>101 <b>— ONLY LOVE CAN BREAK YOUR HEART</b></p> <p>Nail Youth (Nail Youth &amp; David Briggs), Reprise 3000 (Sundae)</p> <p>102 <b>— STAND BY ME</b></p> <p>Dave &amp; Jimmy Ruffin (Frank Wilson), Soul 55060 (Motown)</p> <p>103 <b>— WHERE DID ALL THE GOOD TIMES GO</b></p> <p>Deane York &amp; The Classics IV (Deane York), Liberty 56200</p> <p>104 <b>— FIFTEEN YEARS AGO</b></p> <p>Conway Twitty (Owen Bradley), Decca 32742</p> <p>105 <b>— GET INTO SOMETHING</b></p> <p>Isley Brothers (R. Isley, D. Isley, T. Isley), Tack 928 (Sundae)</p> <p>106 <b>— LOSER'S WEEPERS—PART 1</b></p> <p>Eric Burdon &amp; The Animals (E. B. Ross), Capitol 2911</p> <p>107 <b>— JERUSALEM</b></p> <p>Herb Alpert &amp; The Jugband Brass (Herb Alpert), A&amp;M 1225</p> <p>108 <b>— FATHER COME ON HOME</b></p> <p>Pacific Gas &amp; Electric (John Hammond), Columbia 4-65221</p> <p>109 <b>— RUN WOMAN RUN</b></p> <p>Tammy Wynette (Shirley Starnell), Epic 5-10553 (Columbia)</p> <p>110 <b>— GROOVE ME</b></p> <p>Red Floyd (E. Warner), Chess/Atlantic 435 (Atlantic/A&amp;M)</p> <p>111 <b>EMPTY PAGES</b></p> <p>Traffic (Chris Blackwell &amp; Steve Winwood), United Artists 50662</p> <p>112 <b>— I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME</b></p> <p>Charley Pride (Jack Clement), RCA Victor 47-9902</p> <p>113 <b>YOU BETTER THINK TWICE</b></p> <p>Post (Jim Messina), Epic 5-10636 (Columbia)</p> <p>114 <b>— I NEED HELP (I Can't Do It Alone) Part 1</b></p> <p>Bob Dylan (Bob Dylan), King 6323</p> <p>115 <b>88 DREAMS</b></p> <p>Budley Miles (Robin McBride &amp; Buddy Miles), Mercury 73119</p> <p>116 <b>88 TIME TO KILL</b></p> <p>Band (Band), Capitol 2870</p> <p>117 <b>98 I DON'T WANNA CRY</b></p> <p>Ronny Oney (Billy Jackson), Columbia 4-65240</p> <p>118 <b>— KING OF ROCK &amp; ROLL</b></p> <p>Chuck Berry (Chuck Berry), RCA 74-0385</p> <p>119 <b>— EASY RIDER (Let the Wind Play the Wind)</b></p> <p>Iron Butterfly (Richard Portico), Atco 6872</p> <p>120 <b>ONE LESS BELL TO ANSWER</b></p> <p>John Simonson (Bones Howe), Bell 940</p> <p>121 <b>82 AMERICA STANDING</b></p> <p>Five Starsteps (Stan Vinson), Buddah 188</p> <p>122 <b>84 I'M NOT HERSEY'S KEEPER</b></p> <p>Fleming Carter (William Henderson/Raymond Carter), Hot Wax 7006 (Sundae)</p> <p>123 <b>LOVE UPSISING</b></p> <p>Otis Leveille (Willie Henderson), Duke 630 (Atlantic)</p> <p>124 <b>TIME WAYS FOR NO ONE</b></p> <p>James Taylor (Doni Davis), Stax 0078</p> <p>125 <b>WOODSTOCK</b></p> <p>Assembled Multitude (Bill Boster &amp; Tom), Atlantic 2794</p> <p>126 <b>82 AMERICA STANDING</b></p> <p>Five Starsteps (Stan Vinson), Buddah 188</p> <p>127 <b>ONE LESS BELL TO ANSWER</b></p> <p>John Simonson (Bones Howe), Bell 940</p> <p>128 <b>— EASY RIDER (Let the Wind Play the Wind)</b></p> <p>Iron Butterfly (Richard Portico), Atco 6872</p> <p>129 <b>— KING OF ROCK &amp; ROLL</b></p> <p>Chuck Berry (Chuck Berry), RCA 74-0385</p> <p>130 <b>98 I DON'T WANNA CRY</b></p> <p>Ronny Oney (Billy Jackson), Columbia 4-65240</p> <p>131 <b>89 TIME TO KILL</b></p> <p>Band (Band), Capitol 2870</p> <p>132 <b>88 DREAMS</b></p> <p>Budley Miles (Robin McBride &amp; Buddy Miles), Mercury 73119</p> <p>133 <b>— I NEED HELP (I Can't Do It Alone) Part 1</b></p> <p>Bob Dylan (Bob Dylan), King 6323</p> <p>134 <b>90 YOU BETTER THINK TWICE</b></p> <p>Post (Jim Messina), Epic 5-10636 (Columbia)</p> <p>135 <b>— I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME</b></p> <p>Charley Pride (Jack Clement), RCA Victor 47-9902</p> <p>136 <b>93 EMPTY PAGES</b></p> <p>Traffic (Chris Blackwell &amp; Steve Winwood), United Artists 50662</p> <p>137 <b>— GROOVE ME</b></p> <p>Red Floyd (E. Warner), Chess/Atlantic 435 (Atlantic/A&amp;M)</p> <p>138 <b>— RUN WOMAN RUN</b></p> <p>Tammy Wynette (Shirley Starnell), Epic 5-10553 (Columbia)</p> <p>139 <b>FATHER COME ON HOME</b></p> <p>Pacific Gas &amp; Electric (John Hammond), Columbia 4-65221</p> <p>140 <b>99 JERUSALEM</b></p> <p>Herb Alpert &amp; The Jugband Brass (Herb Alpert), A&amp;M 1225</p> <p>141 <b>LOSERS WEEPERS—PART 1</b></p> <p>Eric Burdon &amp; The Animals (E. B. Ross), Capitol 2911</p> <p>142 <b>66 GET INTO SOMETHING</b></p> <p>Isley Brothers (R. Isley, D. Isley, T. Isley), Tack 928 (Sundae)</p> <p>143 <b>— FIFTEEN YEARS AGO</b></p> <p>Conway Twitty (Owen Bradley), Decca 32742</p> <p>144 <b>— WHERE DID ALL THE GOOD TIMES GO</b></p> <p>Deane York &amp; The Classics IV (Deane York), Liberty 56200</p> <p>145 <b>— STAND BY ME</b></p> <p>Dave &amp; Jimmy Ruffin (Frank Wilson), Soul 55060 (Motown)</p> <p>146 <b>— ONLY LOVE CAN BREAK YOUR HEART</b></p> <p>Nail Youth (Nail Youth &amp; David Briggs), Reprise 3000 (Sundae)</p>
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***Unmistakably a No.1 LP....***

***just  
check  
the titles  
and  
you'll  
see why***

**I (Who Have Nothing)**

**TOM  
JONES**

**I (WHO HAVE NOTHING)  
DAUGHTER OF DARKNESS  
CAN'T STOP LOVING YOU**

**WHAT THE WORLD NEEDS NOW  
TRY A LITTLE TENDERNESS  
TO LOVE SOMEBODY  
SEE-SAW  
I HAVE DREAMED\*  
LOVE'S BEEN GOOD TO ME  
BROTHER CAN YOU SPARE A DIME  
LODI**



**LONDON**  
STEREO X PAS 71639

★ **STAR PERFORMER**—LP's on chart 15 weeks or less reg-  
istering greatest proportionate upward progress this week.

★ Awarded **BIAA** seal for sales of 1 million dollars at manufacturer's level. BIAA seal  
available and optional to all manufacturers. (Seal indicated with red bullet.)

THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	WEEKS ON CHART
1	2	<b>SANTANA</b> Abraxas Columbia KC 30130	3
2	1	<b>CREEDEEN CLEARWATER REVIVAL</b> Cosmo's Factory Parade 8402	14
★	1	<b>LED ZEPPELIN III</b> Atlantic 7201	1
4	5	<b>JACKSON 5</b> Third Album Motown MS 716	5
5	7	<b>JAMES TAYLOR</b> Sweet Baby James Warner Bros. WS 1843	33
★	10	<b>ROLLING STONES</b> Get Yer Ya-Ya's Out! London NPS 5	2
7	6	<b>SOUNDTRACK</b> Woodstock Capitol SD 3-500 (Atlantic/A&R)	21
8	8	<b>NEIL YOUNG</b> After the Gold Rush Reprise 45 6383	6
9	3	<b>JOE COCKER</b> Mad Dogs & Englishmen A&M SP 6002	8
10	12	<b>CARPENTERS</b> Close to You A&M SP 427	6
11	4	<b>WOODY BLUES</b> A Question of Balance Threshold TMS 3 (London)	7
12	9	<b>CHICAGO</b> Columbia KSP 24	37
13	15	<b>WHO</b> Tommy Decca DSW 7203	58
14	13	<b>RAND</b> Stage Flight Capitol ST 425	8
15	11	<b>GRAND FUNK RAILROAD</b> Closer to Home Capitol SKAO 471	16
16	16	<b>OTIS REDDING/JIMI HENDRIX</b> Experience Atco MS 2029	6
★	22	<b>TEMPATIONS</b> Greatest Hits, Vol. II Gordy GS 954 (Motown)	5
18	14	<b>NEIL DIAMOND</b> Gold Uni. 72044	10
19	20	<b>FREE</b> Fire & Water A&M SP 4368	8
20	17	<b>BLOOD, SWEAT &amp; TEARS 3</b> Columbia CS 30050	15
21	21	<b>JAMES GANG</b> Bides Again ARC ARC 711	14
★	30	<b>FOUR TOPS</b> Still Waters Run Deep Motown MS 704	29
23	26	<b>BARE EARTH</b> Ecology Rare Earth BS 514 (Motown)	16
24	24	<b>SABERLOAF</b> Liberty LST 76-40	11
25	28	<b>ISAAC HAYES</b> Movement Atlantic EAS 1010 (Slick/Vault)	28
★	31	<b>GUESS WHO</b> Share the Land RCA Victor LSP 4039	2
27	19	<b>WHO</b> Live at Leeds Decca DL 79175	22
28	23	<b>TRAFFIC</b> John Barleycorn Must Die United Artists UAS 5204	16
29	29	<b>IRON BUTTERFLY</b> Metamorphosis Atco SS-339	9
30	18	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> Deja Vu Atlantic SD 7200	30
31	35	<b>JACKSON 5</b> ABC Motown MS 709	21
32	34	<b>ARETHA FRANKLIN</b> Spirit in the Dark Atlantic SD 1865	7
33	36	<b>ROBERTA FLACK</b> Chapter Two Atlantic SD 1569	9
★	45	<b>CURTIS MAYFIELD</b> Curtis Curtom CMS 8003 (Riddle)	4
35	38	<b>THE LAST POETS</b> Douglas 3 (P.L.P.)	19
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	WEEKS ON CHART
★	—	<b>BOBBY SHERMAN</b> With Love, Bobby Meremedia KMP 1022	1
37	39	<b>ORIGINAL TV CAST</b> The Sesame Street Book and Record Columbia CS 1069	14
38	32	<b>QUICKSILVER MESSENGER SERVICE</b> Just for Love Capitol SKAO 496	10
★	53	<b>JAMES BROWN</b> Get Up! I Feel Like Being a Sex Machine RCA RS 7-1113	7
40	27	<b>DOORS</b> Absolutely Live Elektra EKS 9002	12
41	25	<b>DIANA ROSS</b> Motown MS 711	16
★	46	<b>ANNE MURRAY</b> Snowdust Capitol ST 579	1
43	33	<b>MELANIE</b> Lefterwin Wine Eudaun EDS 5066	5
★	49	<b>CLARENCE CARTER</b> Patches Atlantic SD 8267	5
45	42	<b>STEVE WONDER</b> Signed, Sealed, Delivered Tama TS 104 (Motown)	9
46	37	<b>KING CRIMSON</b> In the Wake of Posidon Atlantic SD 8266	7
47	41	<b>THREE DOG NIGHT</b> It Ain't Easy Dorland DS 5079	26
48	48	<b>SIMON &amp; GARFUNKEL</b> Bridge Over Troubled Water Columbia CS 9914	37
★	50	<b>GLYN CAMPBELL</b> Goodtime Album Capitol SM 493	4
50	40	<b>BEATLES</b> Let It Be Apple AB 3401 (Liberty/United Artists)	22
★	93	<b>ELTON JOHN</b> Unplugged Uni. 72090	1
52	51	<b>DAVE MASON</b> A Little Bit of Love Atlantic SD 8276	17
53	43	<b>BREAD</b> On the Border Elektra EKS 74079	12
54	55	<b>CHARLEY PRIDE</b> 10th Album RCA Victor LSP 4367	15
55	57	<b>RONNIE DYSON</b> (If You Let Me Make Love To You Then) Why Can't I Touch You? Columbia C 30253	8
★	62	<b>GPSPY</b> Mafmoma M20 1031	3
57	52	<b>EDWIN STARR</b> War & Peace Gordy GS 948 (Motown)	8
58	58	<b>NEIL YOUNG &amp; CRAZY HORSE</b> Everybody Knows This Is Nowhere Gordy GS 6349	51
59	59	<b>CANNED HEAT</b> Future Blues Liberty LST 11002	7
60	56	<b>BUDDY MILES</b> Them Changes Meremedia EAS 1780	16
★	71	<b>DELANEY &amp; BONNIE</b> To Bonnie From Delaney Atco SD 33-341	3
62	64	<b>TEMPATIONS</b> Live at London's Talk of the Town Gordy GS 953 (Motown)	10
63	63	<b>QUINCY JONES</b> Gale Force A&M SP 3030	8
64	67	<b>NEIL DIAMOND</b> Shilo Bang 221	7
65	60	<b>JIMI HENDRIX, BUDDY MILES &amp; BILLY GOX</b> Band of Gypsies Capitol STAO 472	26
66	67	<b>ERIC BURDON DECLARES WAR</b> MSM MS 4663	24
★	—	<b>JOHN MAYALL</b> U.S.A. Union Polydor 24-4022	1
68	61	<b>PAUL McCARTNEY</b> McCartney Apple STAO 2363 (Capitol)	25
69	69	<b>JOHNNY MATSIS</b> Close to You Columbia CS 1042	3
70	72	<b>ELVIS PRESLEY</b> Elvis' Worldwide 50 Gold Award Hits, Vol. I RCA Victor LPM 6401	10
THIS WEEK	LAST WEEK	ARTIST Title, Label, Number (Distributing Label)	WEEKS ON CHART
71	74	<b>FREDA PAYNE</b> Band of Gold Invictus ST 2701 (Capitol)	10
72	73	<b>MICHAEL PARKS</b> Blow Up MCA SE 4717	3
★	138	<b>BYRDS</b> (Untitled) Columbia G 30127	2
74	80	<b>STEVE MILLER BAND</b> Number 5 Capitol SKAO 436	14
75	50	<b>BARE EARTH</b> Get Ready Rare Earth BS 507 (Motown)	46
76	70	<b>STEFFENHOF</b> Livin' on a Prayer Dunhill DS 50075	28
★	—	<b>ALLMAN BROTHERS BAND</b> Idlewild South Atco SD 33-342	1
78	77	<b>MELANIE</b> Candles in the Rain Eudaun EDS 5066	25
79	79	<b>MUNGO JERRY</b> Jus Jus 7000	7
80	78	<b>LEE MICHAELS</b> Barrel A&M SP 4249	13
81	82	<b>SANTANA</b> Columbia CS 9781	59
82	66	<b>ORSON WELLES</b> The Begatting of the President Meremedia 41-2	10
83	46	<b>ERIC CLAPTON</b> Are You Ready A&M SD 33-329	14
84	84	<b>ENGELBERT HUMPERDINCK</b> We Made It Happen Parrot PAS 71038 (London)	16
85	76	<b>BOB DYLAN</b> Self-Portrait Columbia CSX 30050	17
86	89	<b>WILSON PICKETT</b> In Philadelphia Atlantic SD 8276	4
87	87	<b>GRATEFUL DEAD</b> Workingman's Dead Warner Bros. WS 1849	18
88	90	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia SP 8	76
89	92	<b>LED ZEPPELIN II</b> Atlantic SD 8206	51
90	54	<b>CACTUS</b> Atco SD 33-340	14
91	99	<b>BLACK SABBATH</b> Warner Bros. WS 1871	9
★	141	<b>RINGO STARR</b> Beaucoups of Blues Apple SMOAS 3366	2
★	167	<b>JAMES TAYLOR</b> Apple SDAC 3332 (Capitol)	4
94	88	<b>MILES DAVIS</b> Bitches Brew Columbia GP 26	24
95	98	<b>BURT BACHARACH/SOUNDTRACK</b> Butch Cassidy & the Sundance Kid A&M SP 4227	48
★	142	<b>FLOCK</b> Disinfectant Swamp Columbia C 30207	2
97	101	<b>SLY &amp; THE FAMILY STONE</b> Stand Firm RCA RS 26456 (Columbia)	79
98	91	<b>BOBBY SHERMAN</b> Here Comes Bobby Meremedia MD 1058	29
99	100	<b>NANCY SINATRA</b> Nancy's Greatest Hits Reprise RS 6409	4
100	75	<b>FIFTH DIMENSION</b> Greatest Hits Slick City CS 33900 (Liberty/United Artists)	24
101	64	<b>HOT TUNA</b> RCA Victor LSP 4353	15
102	107	<b>JOE COCKER</b> Ain't No Stoppin' Us Now A&M SP 4224	49
103	108	<b>RAT PRICE</b> For the Good Times Columbia C 30106	7
104	109	<b>DELPHICS</b> Didn't I (Blow Your Mind This Time?) Philly Groove PG 1153 (Bell)	11
105	102	<b>BLOOD, SWEAT &amp; TEARS</b> Columbia CS 30200	91

(Continued on page 76)

Compiled from National Retail  
Stores by the Music Popularity  
Chart Department and the  
Record Market Research  
Department of Billboard.

A Specialty Printed 2-Record Set. © 1979

Soft Machine

# THIRD

**Because this album was released in England first, here's the news a lot of Americans have been waiting for.**

Richard Williams said in *Melody Maker*: "The Softs are an exhilarating band and listening to them can be like jumping off a cliff into a pool of freezing water. The new album 'Third' is full of music of such fine invigorating quality, and their crucial importance in the future of popular music cannot be denied."

And that's only one of many ecstatic English reviews. *Melody Maker*, *Musical Express*, and *Time Out* have often compared Soft Machine to Pink Floyd and King Crimson. They also speak of Mike Ratledge's organ playing in terms of Frank Zappa's guitar. But despite the comparisons, they all seem to agree with *Time Out's* appraisal: "They (Soft Machine) are in a class of their own."

All of this probably sounds like the English have again reacted to new music before anyone else. But the first two Soft Machine albums have already created a strong audience here.

And now that "Third" is in America, that audience will speak for itself.

**A new double album. On Columbia Records®**

Continued from page 74

POSITIONS 106-200

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
★ 123		<b>FIRESHEN THEATER</b>	Don't Crash That Dwarf, Hand Me the Planks Columbia C 30102	6
107	95	<b>MOUNTAIN CLIMBING</b>	Mountain Climbing Meridian 2501 (Nell)	33
108	103	<b>THREE DOG NIGHT</b>	Was Captured Live at the Forum Dunhill 015 30048	48
109	114	<b>ELIJAH WILSON</b>	The Devil Made Me Buy This Dress Lava DSD 10 1000	35
110	68	<b>PARTY PUCKETT &amp; THE UNION GAP</b>	Greatest Hits Columbia C 1042	16
111	104	<b>TOM JONES</b>	Tom Parrot PAS 71037 (London)	25
112	120	<b>VENTURES</b>	10th Anniversary Album Liberty LST 30000	3
113	94	<b>GUESS WHO</b>	American Woman RCA Victor LSP 4366	37
114	116	<b>GRAND FUNK RAILROAD</b>	Grand Funk Capitol 3640 406	39
115	118	<b>THE JIM NABORS HOUR</b>	Columbia C 1020	18
116	117	<b>MERLE HAGGARD &amp; THE STRANGERS 14</b>	Fightin' the Side of Me Capitol ST 451	19
117	85	<b>JONI MITCHELL</b>	Ladies of the Canyon Reprise RS 6376	29
118	106	<b>ELVIS PRESLEY</b>	On Stage—February 1970 RCA Victor LSP 4362	13
119	122	<b>BEATLES</b>	Abbey Road Apple 90 383 (Capitol)	54
120	111	<b>CROSBY/STILLS/NASH</b>	ALBUM 10 2229	70
★ 199		<b>SAVOY BROWN</b>	Looking In Parrot PAS 71042 (London)	2
122	113	<b>ORIGINAL CAST</b>	Rock RCA Victor LSP 1130 (AM), LSP 1130 (S)	117
123	125	<b>MARK LINDSAY</b>	Silver Bird Columbia C 30111	7
124	96	<b>SOUNDTRACK</b>	Streetsweeper Meridian 256 14 51	7
125	127	<b>JOE SOUTH'S GREATEST HITS</b>	Capitol C 420	19
126	81	<b>PETER, PAUL &amp; MARY</b>	10 Years Together Warner Bros. RS 2552	19
127	112	<b>SOUNDTRACK</b>	Easy Rider Dunhill 015 30063 (Reprise: Reprise RCA 30061)	60
128	136	<b>CREDENCE CLEARWATER REVIVAL</b>	Willy & the Poor Boys Fantasy 8297	14
129	133	<b>ALIVE 'N KICKIN'</b>	Wheeler 34 42532	19
130	132	<b>CONWAY TWITTY</b>	Hallo Darter Decca D 75209	17
131	131	<b>BURT BACHARACH</b>	Make It Easy on Yourself A&M SP 4188	60
★ 150		<b>CHARLES EARLAND</b>	Black Faith Prestige PS 7738	16
132	126	<b>CHARLIE PRIDE</b>	Best of RCA Victor LSP 4223	52
134	128	<b>CREDENCE CLEARWATER REVIVAL</b>	Green River Fantasy 8299	59
135	97	<b>JETHRO TULL</b>	Benefit Reprise RS 4400	25
136	83	<b>ONOVANO</b>	Open Road Epic E 20125 (Columbia)	15
137	137	<b>ISAAC HAYES</b>	Hot Buttered Soul Enterprise ERS 1001 (Sas. Vell)	68

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
★ 139	110	<b>SANDPIPER</b>	Come Saturday Morning A&M SP 4262	11
140	140	<b>JR. WALKER &amp; THE ALL STARS</b>	A Gussie Soul 53 726 (Motown)	4
141	105	<b>AL KOOPER</b>	Easy Does It Columbia C 30031	15
142	146	<b>LOVE</b>	Revisited Capitol 315 7458	6
143	149	<b>MICHAEL NESMITH &amp; THE FIRST NATIONAL BAND</b>	Magnetic South RCA Victor LSP 4371	2
144	145	<b>SOUNDTRACK</b>	On a Clear Day You Can See Forever Columbia C 30086	14
145	121	<b>TEMPTATIONS</b>	Psychedelic Shock Capitol 315 7458	30
146	135	<b>SPOOKY TOOTH (MIKE HARRISON)</b>	Last Fall A&M SP 4366	11
147	134	<b>LETTERMAN</b>	Reflections Capitol ST 406	8
148	156	<b>DIONNE WARWICK</b>	I'll Never Fall in Love Again Capitol ST 406	26
149	115	<b>IRON BUTTERFLY</b>	In-a-Gadda-De-Visa Atco 52 520	119
150	139	<b>DEAN MARTIN</b>	My Woman, My Woman, My Wife Capitol ST 406	7
151	144	<b>BEATLES</b>	Help Capitol ST 406	32
152	152	<b>BREXID ROBINSON</b>	Black Box Meridian 256 14 51	13
153	153	<b>2001: A Space Odyssey, Vol. 2</b>	Capitol ST 406	13
154	124	<b>MOODY BLUES</b>	On the Threshold of a Dream Decca DEM 1025 (London)	73
155	139	<b>TEN YEARS AFTER</b>	Blackground Decca DEM 1025 (London)	28
156	162	<b>JERRY LEE LEWIS</b>	Live at the International, Las Vegas Mercury SR 61278	3
157	158	<b>BOOTS RANDOLPH</b>	Boots Mercury SR 61278	3
158	160	<b>DEEP PURPLE</b>	In Rock Warner Bros. RS 1877	7
159	159	<b>ROD McKEN</b>	Greatest Hits, Vol. 2 Warner Bros. RS 3540	6
160	130	<b>JOHNNY CASH</b>	World of Columbia CP 29	21
161	161	<b>MOODY BLUES</b>	On the Threshold of a Dream Decca DEM 1025 (London)	42
162	157	<b>NEIL DIAMOND</b>	Touching You, Touching Me Epic 20057	46
★ 187		<b>YARDBIRDS</b>	Epic E 20053 (Columbia)	1
164	166	<b>IRON BUTTERFLY</b>	Live Atco 52 520	23
★ 188		<b>SUPREMES</b>	New Ways But Love Stays Meridian 256 14 51	1
166	172	<b>NEIL DIAMOND</b>	Greatest Hits Epic 20057	2
167	170	<b>JIM NABORS</b>	Everything Is Beautiful Columbia C 20129	8
168	182	<b>RAY CONNIF</b>	Bridge Over Troubled Water Columbia C 1022	27
169	174	<b>B. B. KING</b>	Indianola Mississippi Seeds ARC ARC 213	2
170	176	<b>BEST OF THE YOUNGLOODS</b>	RCA Victor LSP 4299	8

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
171	179	<b>SEN SEBASTIAN STRINGS</b>	Soft Sea Warner Bros. WS 1829	5
172	184	<b>GRAND FUNK RAILROAD</b>	Capitol ST 307	58
173	168	<b>IT'S A BEAUTIFUL DAY</b>	Merrying Mend Columbia C 1028	17
174	178	<b>TAMMY WYNETTE</b>	Greatest Hits Epic 20 2646 (Columbia)	60
175	175	<b>SHIRLEY BASSEY</b>	Is Really Something United Artists USA 265	2
176	164	<b>THREE DOG NIGHT</b>	Suitable for Framing Dunhill 015 30058	68
177	163	<b>JOHN B. SEBASTIAN</b>	Reprise RS 6376/MS SE 4654	31
178	171	<b>JOHNNY CASH</b>	At San Quentin Columbia C 1028	69
179	177	<b>SERIO MENDES &amp; BRASIL '66</b>	Greatest Hits A&M SP 4273	17
180	173	<b>HERB ALPERT &amp; THE TIJUANA BRASS</b>	Greatest Hits A&M SP 4243	32
181	181	<b>SOUNDTRACK</b>	2001: A Space Odyssey MGM M 16 113	119
182	183	<b>PERCY FAITH</b>	Plays the Beatles Capitol ST 406	2
183	182	<b>JOHN SEBASTIAN</b>	Live Meridian 256 14 51	13
184	165	<b>SUSAN SINGS SONGS FROM SESAME STREET</b>	Capitol ST 304	13
185	185	<b>SMOKEY ROBINSON &amp; THE MIRACLES</b>	100% Hits Meridian 256 14 51	13
186	194	<b>URIAN HEEP</b>	Mercury SR 61294	4
187	187	<b>ROD STEWART</b>	Gasoline Alley Meridian 256 14 51	18
188	190	<b>TOM JONES</b>	Live in Las Vegas Parrot PAS 71031 (London)	50
189	189	<b>CHARLES WRIGHT &amp; THE WATTS</b>	100% Hits Meridian 256 14 51	7
190	186	<b>BOB MCGRATH</b>	From Sesame Street Meridian 256 14 51	11
191	191	<b>VOICES OF EAST HARMEN</b>	Right On Be Funk Elektra ERS 7090	3
192	197	<b>FOUR TOPS</b>	Changing Times Meridian 256 14 51	2
193	198	<b>FOUR TOPS &amp; SUPREMES</b>	The Magnificent Seven Meridian 256 14 51	1
194	194	<b>BLACK PEARL</b>	Level Meridian 256 14 51 (Bell)	2
195	195	<b>JAZZ CRUSADERS</b>	Old Souls, New Shoes New Classics, Old Shoes Chase C 104 (Newport)	2
196	196	<b>THUNDERCLAP NEWMAN</b>	Hollywood Dream Track 30 1024 (Atlantic: Atco)	3
197	200	<b>FROST</b>	Through the Eyes of Love Vanessa V 5556	2
198	198	<b>GRASS ROOTS</b>	More Golden Songs Dunhill 015 30057	1
199	199	<b>BUFFY SAINT-MARIE</b>	Best of Vanessa V 5556	1
200	200	<b>RAMSEY LEWIS</b>	Theme Changes Capitol 315 7458	1

THIS WEEK	LAST WEEK	ARTIST	Title, Label, Number (Distributing Label)	Weeks on Chart
199	199	<b>ALIVE 'N KICKIN'</b>	Wheeler 34 42532	19
200	200	<b>ALVIN BROTHERS BAND</b>	Here Albert & the Tijuana Brass	19
201	201	<b>BURT BACHARACH</b>	Make It Easy on Yourself A&M SP 4188	19
202	202	<b>SHIRLEY BASSEY</b>	Is Really Something United Artists USA 265	19
203	203	<b>BEATLES</b>	Abbey Road Apple 90 383 (Capitol)	19
204	204	<b>BLACK SABBATH</b>	Paranoid Meridian 256 14 51	19
205	205	<b>BLOND, BROWN &amp; TEARS</b>	Blond, Brown & Tears Meridian 256 14 51	19
206	206	<b>BRAD JAMES BROWN</b>	Brady Meridian 256 14 51	19
207	207	<b>EYRE BURTON &amp; WAR</b>	Eye Burton & War Meridian 256 14 51	19
208	208	<b>CHUCK CAMPBELL</b>	Chuck Campbell Meridian 256 14 51	19
209	209	<b>CORRENTS</b>	Corrents Meridian 256 14 51	19
210	210	<b>CLEMENTE CARLIER</b>	Clemente Carlier Meridian 256 14 51	19
211	211	<b>JOHNNY CASH</b>	At San Quentin Columbia C 1028	19
212	212	<b>CHICKS</b>	Chicks Meridian 256 14 51	19
213	213	<b>CREEDENCE CLEARWATER REVIVAL</b>	Green River Fantasy 8299	19
214	214	<b>DEEP PURPLE</b>	In Rock Warner Bros. RS 1877	19
215	215	<b>DONALD DAVIS</b>	Donald Davis Meridian 256 14 51	19
216	216	<b>ELVIS PRESLEY</b>	On Stage—February 1970 RCA Victor LSP 4362	19
217	217	<b>ERNEST TUBBS</b>	Ernest Tubbs Meridian 256 14 51	19
218	218	<b>GRAND PUNK RAILROAD</b>	Grand Funk Capitol 3640 406	19
219	219	<b>GRAND PUNK RAILROAD</b>	Grand Funk Capitol 3640 406	19
220	220	<b>GRAND PUNK RAILROAD</b>	Grand Funk Capitol 3640 406	19
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269	269	<b>GRAND PUNK RAILROAD</b>	Grand Funk Capitol 3640 406	19
270	270	<b>GRAND PUNK RAILROAD</b>	Grand Funk Capitol 3640 406	19



A Hit Single

# Lee Dorsey



Lee Dorsey has a new sound. Call it pure swamp funk and call his new single, YES WE CAN—PART ONE, another smash in the Lee Dorsey tradition. Lee has been happening since 1958 when he showed up on American Bandstand and knocked everyone out. Since then his hits have included DO RE MI, RIDE YOUR PONY, WORKING IN A COALMINE and the underground hit, GET OUT OF MY LIFE WOMAN. Lee's new swampy single was penned by his friend and personal songwriter Allen Toussaint and says that all the peace in the world is inside, you just have to find it. The single has been out less than a week and it's already happening. Big. Just like all those other Lee Dorsey singles.

**We've only just begun.**

## YES WE CAN PART ONE

(PD 2-14038)

From his forthcoming album:



YES WE CAN (24-4042)



Polydor Records, Cassettes and 8-Track Cartridges  
are distributed in the USA by Polydor Inc.  
in Canada by Polydor Canada Ltd.

# 31 Songs Take ASCAP Awards; Gives 124 Prizes

NASHVILLE—A record number of songwriters, publishers, record producers and performers were cited with ASCAP Country Music Awards at the largest ASCAP Awards luncheon in Nashville's history. Over 700 music business leaders attended the program, held on Oct. 14, in which ASCAP president Stanley Adams presented plaques to the writers, publishers, producers and artists of 31 award-winning songs.

Among the multiple winners were Billy Ed Wheeler, with three award winners; Bobby Russell, winner of two awards, and the song-writing team of Jerry Foster and Bill Rice, with two awards. A total of 124 awards were presented to the winners.

Following is a list of the award winners:

## All That Keeps Ya Goin'

Writer: Haver Stanley, Shirley Priddy  
Publisher: GB Music, Inc.  
Producer: Jack Clement  
Artist: Tompall & the Glaser Brothers, MGM

## Are You From Dixie

Writers: Jack Yellen, George L. Cohn  
Publisher: Warner Bros., Inc.  
Producer: Chet Atkins, RCA  
Artist: Jerry Reed, RCA

## Better Homes & Gardens

Writer: Bobby Russell  
Publisher: Russell-Cason Music Co.

## Big Wheel Cannonball

Producer: Doug Gilmore, Buzz Cason  
Artist: Bobby Russell, Elf

## Big Wheel Cannonball

Publisher: Southern Music Publishing Co., Inc.  
Producer: George Richey  
Artist: Dick Curless, Capitol

## Blistered

Writer: Billy Ed Wheeler  
Publishers: Quartet Music, Inc.; Bexhill Music Corp.  
Producer: Bob Johnston  
Artist: Johnny Cash, Columbia

## Call Me Gone

Writers: Bill Rice, Jerry Foster  
Publisher: Jack & Bill Music Company

## Company

Producer: Glenn Sutton  
Artist: Stan Hitchcock  
Derivin' Home

## Derivin' Home

Writer: Jerry Smith  
Publisher: Papa Joe's Music House, Inc.

## Fancy

Producer: Owen Bradley  
Artist: Jerry Smith, Decca

## Fancy

Writer: Bobby Gentler  
Publisher: Larry Shayne Music, Inc.

## Heaven Everyday

Writers: Bill Rice, Jerry Foster  
Publisher: Jack & Bill Music Company

## House of Blue Lights

Writers: Freddie Slack, Don Raye  
Publisher: Robbins Music Corp.

## I Can't Seem to Say Good-Bye

Producer: Bob Montgomery  
Artist: Earl Richards, United Artists

## I Can't Seem to Say Good-Bye

Artist: Don Robertson  
Publisher: Ann-Rachel Music Corp.

## It's Never Be Free

Artist: Jerry Lee Lewis, Sun  
Producer: Sam C. Phillips

## It's Never Be Free

Writer: Bob Dylan, RCA  
Publisher: Dwarf Music  
Producer: Norris Wilson  
Artist: Claude King, Columbia

## It's Never Be Free

Writers: Benny Benjamin, George Weiss  
Published: Valando Music, Inc.

## It's Never Be Free

Producer: Ken Nelson  
Artist: Johnnie & Jonie Mosby, Capitol  
It's Going Home

## It's Going Home

Writer: Brenda Throckmorton  
Publisher: Fescue Music  
Producer: Scott Turner  
Artist: Bobby Lewis, United Artists

## Johnny's Cash and

Writer: Cy Cohen  
Publisher: Jando Music, Inc.  
Producer: Jack Clement  
Artist: Mac Wiseman, RCA

## Mac Arthur Park

Writer: Jim Webb  
Publisher: Canopy Music  
Producer: Danny Davis  
Artist: Wayne Jennings & the Kimberley's, RCA

## Marry Me

Writers: Les Reed, Barry Mason  
Publisher: Jewel Music Publishing Co., Inc.

## My Cup Runneth Over

Artist: Ron Lowry, Republic  
Producer: Charlie Adams  
My Cup Runneth Over

## My Cup Runneth Over

Writer: Tom Jones  
Harvey Schmidt  
Publisher: Chappell & Co., Inc.

## Oh Happy Day

Producer: Pete Drake  
Artist: Johnny Bush, Stop  
Oh Happy Day

## Oh Happy Day

Writer: Edwin R. Hawkins  
Publisher: Edwin R. Hawkins Music Co.

## Oh Happy Day

Kama-Rippa Music, Inc.  
Producer: Al DeLory  
Artist: Glen Campbell, Capitol

## Oh Happy Day

Partly Bill  
Writers: Van Bula  
Steven J. Allen  
Publisher: Sue-Mitt Music  
Producer: Silen Williamson  
Artist: Lawanda Lindsey, Chart

## Oh Happy Day

Full My String and Wind Me Up  
Writer: James L. White  
Publisher: Milene Music, Inc.  
Producer: Don Law  
Artist: Carl Smith, Columbia

## Oh Happy Day

Put Your Lovin' Where Your Mouth Is  
Writer: Darrell Stalter  
Publisher: Terrace Publishing Company

## Oh Happy Day

Producer: Henry Hurt  
Artist: Peggy Little, Dot  
River Bottom

## Oh Happy Day

Writer: Billy Ed Wheeler  
Publishers: Quartet Music, Inc., Bexhill Music Corp.  
Producer: Bob Montgomery  
Artist: Johnny Darrell, United Artists

## Oh Happy Day

Seven Lonely Days  
Writers: Earl Shuman, Alden Shuman, Marshall Brown  
Publisher: Jefferson Music, Inc.

## Oh Happy Day

Producer: Larry Butler  
Artist: Jean Shepard, Capitol  
Sittin' in Atlanta Station

## Oh Happy Day

Writer: James Van Trevor, Inc.  
Publisher: Atlantic Music, Inc.  
Producer: Felton Jarvis  
Artist: Nat Stuckey, RCA

## Oh Happy Day

Soa a Cool Man  
Writer: Billy Ed Wheeler  
Publisher: United Artists  
Music Company, Inc.

## Oh Happy Day

Producer: Scott Turner  
Artist: Del Reeves, United Artists  
Sugar in the Flowers

## Oh Happy Day

Writers: Jan Decker, Jimmy Henson  
Publisher: Sue-Mitt Music  
Artist: Anthony Armstrong  
Producer: Cliff Williamson

# KAEMPFERT HITS OVER MIL: BMI

NEW YORK—Two hits by composer, arranger and conductor Bert Kaempfert, "Danke Schoen" and "Wonderful by Night," have logged more than one million performances, as reported by Broadcast Music Inc. This makes four songs credited to Kaempfert which have reached this mark in the past two years. Both "Strangers in the Night" and "Spanish Eyes" had previously reached the mark. Kaempfert is under contract with "Roosevelt Music Co. This makes four songs divisions of Columbia Pictures, Industries.

# Anti-Drug Disk by Star

NEW YORK—Star Records has released a single with a strong anti-drug message hinged on a Billboard editorial called "A Study of Dying..." The editorial was on a 20-year-old college student who, after a drug experience, took himself in gasoline and struck a match. Star's record is by the Main Floor and is called "I'm Dying." A special sleeve for the single features the Billboard editorial. Mrs. Thelma Moore of Star Records said the single will be released not only in the U.S. but in English versions in France, Italy, the Benelux countries and Spain, as well as the local languages in those countries.

# Baez Pkg on Vanguard

NEW YORK — Vanguard Records is celebrating the 10th anniversary of Joan Baez's recording for the company with a specially priced two-record set, which includes material from previous disks, including "Silver Dagger," which is in the first of her 12 albums for the label.

A special promotion, including extensive consumer advertising and display materials. A 12-page booklet is included in the set. All of Miss Baez's previous albums have sold well. She began performing professionally 10½ years ago.

## Then She's a Lover

Writer: Bobby Russell  
Publisher: Russell-Cason Music, Inc.

## Then She's a Lover

Producer: Joe Allison  
Artist: Roy Clark, Dot  
Then Wouldn't Be a Lonely

## Then She's a Lover

Writer: Sue Rishbein  
Irving Reid, Ira Kosloff  
Publisher: Rural Hill Music, Inc.

## Then She's a Lover

Producer: Bob Montgomery  
Artist: Del Reeves, United Artists  
Valse Heart Is Town

## Then She's a Lover

Writer: James M. Peterik  
Publisher: Bald Medusa Company  
Producer: Lee Productions  
Artist: Ides of March, Warner Bros.

## Then She's a Lover

Hum a Song  
Writers: Jan Decker, Ross  
Publisher: Crealey Music  
Producers: Jerry Wexler, Tom Dowd and Arif Monez  
Artist: Lulu, Atco

# President Asks Radiomen to Watch for Pro-Drug Lyrics

• Continued from page 1

has no intention of telling radio men what they should air. However, he told them that he did want them to be aware of the seriousness of the drug problem in this country. He also said he knew the great power radio has as a communications force for promoting experiences in political campaigns, and the influence radio wields over youth through its disk jockey programs. He said that although the government licenses radio broadcasters it will never become involved in the programming content of a station. Nixon said all he hoped was that the broadcasters would search their own consciences and if they choose to cooperate in the drug fight their help would be appreciated.

Nixon's remarks served as a highlight of the day's conference which included speeches by Federal Communications Commission Chairman Dean Burch, Narcotics Bureau Deputy Director John Leland, Customs Bureau Commissioner James Ambrose, and John Broger, director of the Armed Forces Office of Information. Broger spoke on "Mass Media and the Drug Gospel," during which he made repeated references to rock songs in which he found favorable mention of drugs. He said that the men in the service are strong disk fans and implied that the popularity of records with drug-related lyrics was aiding in spreading the drug evil among men in uniform.

The broadcasters received a comprehensive review of the problem concerning drug traffic in this country, and the continuing battle being waged by the administration to root out foreign sources of supply. Others addressing the broadcasters included Assistant to the President for Domestic Affairs John D. Ehrlichman, Department of Health, Education and Wel-

fare Secretary Eliot Richardson, and National Institute of Mental Health Director Dr. Bert Brown. The day's address was completed with a address by Attorney General John N. Mitchell.

Of particular interest to those concerned with a coordinated effort presented by members of Day-Ton, a New York drug rehabilitation center. Following their performance, broadcasters asked members of the group whether they favored legalization of marijuana. The opinion of the rehabilitated former users was opposed to legalizing it.

A broadcaster asked whether the former users could trace their initial use of drugs to rock lyrics. A spokesman for the group seemed amazed at the question, and replied there was no connection whatever between rock lyrics and becoming a drug user. He said he found he enjoyed listening to rock without using drugs, and that the music was not responsible for introducing him to drugs.

Herb Klien, the President's director of communications, expressed the administration's appreciation to the broadcasters for their help in broadcasting anti-drug spots and also in creating anti-war programs in fighting drugs.

All who attended the conference received a kit containing literature on drug addiction and anti-drug campaign tapes for broadcast use.

# Fox & Gimbel Set Up Production Firm

NEW YORK—Charles Fox and Norman Gimbel, composers of the score for Universal's "Puff, Blower, Have Fun," have formed a new production company to be known as Blue Trolley Productions. Fox and Gimbel plan to produce films, television series, stage, film and television properties.



By ED OCHS

## Live at Filmmore

Four tourists in search of atmosphere, Fillmore East is not exactly "the leading East Village show place," though it is a musical land where no one is creating a new scene, the fare has been boiled down to you pay your money you get your three acts. This way to the egress. Street people drop and caviar, straddle the curb and navigate the sidewalk at various speeds. Spar "netrix" ticket? Your wooden horse process parade like a clown horse. You step inside the Filmmore from the plain lobby, like checking into an old hotel and passing through the lounge. Ahead, beyond the perch of the back wall record people peer into the black interior and finally to the front where people are elevated prior and crowded together by the stage. You look around you at the cloudy faces, and when you have been captured enough, reached the threshold, the quota of racket or repetition, then you realize you must go. Others are hauled and put in a full time planning the Filmmore to the last seat in the balcony. Bill Graham provided only one stage on which Jans Joplin was presented, performed and was paid royally. There are hundreds of stages across the country, and you can see something, whatever you want, from any seat in the house.

## Dead In Hollywood

Dressed down for the last time in a short nightgown, sad silks for a night alone in bed, her nakedness meaningless to bare now, languid, ready to go? What? Grimacing, pink lady hammering a rusty nail into her arm. . . . Curled down within herself, relieved of a fever that was herself, swallowed up, she could not remember the longing sorrow because she could not remember the fall. She stretched herself upright to put out the light. And when they found her—the band's road manager and the manager of the landmark Motor Hotel—she had fallen off the bed, face-down, curled in a fetal position, her head buried in the floor. The fall, however, broke her nose and split her lip, but it didn't really matter. She was already dead anyway. The newspapers said she had some money in her hand, change, but it wasn't ransom enough, and she paid no ransom and got a full medical report, the industry's gold watch signaling short service to the company.

Any way you look at the situation,  
Gene Chandler is turning things upside down.

*This is his dynamite  
album (SR-61304)*

*This is his  
established hit*

*This is his  
new single  
(73121)  
released by  
demand and  
already making  
big waves*



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*This is his  
established hit*

*This is his dynamite  
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Any way you look at the situation,  
Gene Chandler is turning things upside down.





## Arthur Kallenburger's\* specialty is the GRT fast-pack . . . he gets the hot ones to you while they're still hot.

(\*Shipping Clerk—GRT/East, Fairfield, New Jersey)

**TOMMY JAMES**  
GUITAR SLINGER

Program A  
GUITAR SLINGER  
BELL AND CLARK

Program B  
MEET THE COORS  
LOVE IT UP AND LEAVE IT

Program C  
LOVE IT UP AND LEAVE IT  
LOVE IT UP AND LEAVE IT

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**ALIVE 'N KICKIN' TIGHTER N TIGHTER**

Program A  
TIGHTER N TIGHTER  
WILLIAMS & WILSON

Program B  
TIGHTER N TIGHTER  
WILLIAMS & WILSON

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**CRUISIN' 1962**  
RICK SHERMAN, BOBBY SHERMAN

Program A  
CRUISIN' 1962  
RICK SHERMAN, BOBBY SHERMAN

Program B  
CRUISIN' 1962  
RICK SHERMAN, BOBBY SHERMAN

8100-2007 5100-2007

**DONOVAN P. LEITCH**

Program A  
DONOVAN P. LEITCH  
DONOVAN P. LEITCH

Program B  
DONOVAN P. LEITCH  
DONOVAN P. LEITCH

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**TOMMY ROE**  
WE CAN MAKE MUSIC

Program A  
WE CAN MAKE MUSIC  
TOMMY ROE

Program B  
WE CAN MAKE MUSIC  
TOMMY ROE

8022-714 5022-714

**THE GRASS ROOTS**  
MORE GOLDEN GRASS

Program A  
THE GRASS ROOTS  
MORE GOLDEN GRASS

Program B  
THE GRASS ROOTS  
MORE GOLDEN GRASS

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**JAMES BROWN**  
SEX MACHINE

Program A  
SEX MACHINE  
JAMES BROWN

Program B  
SEX MACHINE  
JAMES BROWN

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**THE EXOTIC GUITARS**  
EXOTIC COUNTRY MUSIC

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EXOTIC COUNTRY MUSIC  
THE EXOTIC GUITARS

Program B  
EXOTIC COUNTRY MUSIC  
THE EXOTIC GUITARS

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THE KEROSENE ERA OF COUNTRY MUSIC

Program A  
THE KEROSENE ERA OF COUNTRY MUSIC  
JOHNNY CASH

Program B  
THE KEROSENE ERA OF COUNTRY MUSIC  
JOHNNY CASH

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Program A  
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### Plus these new October releases:

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